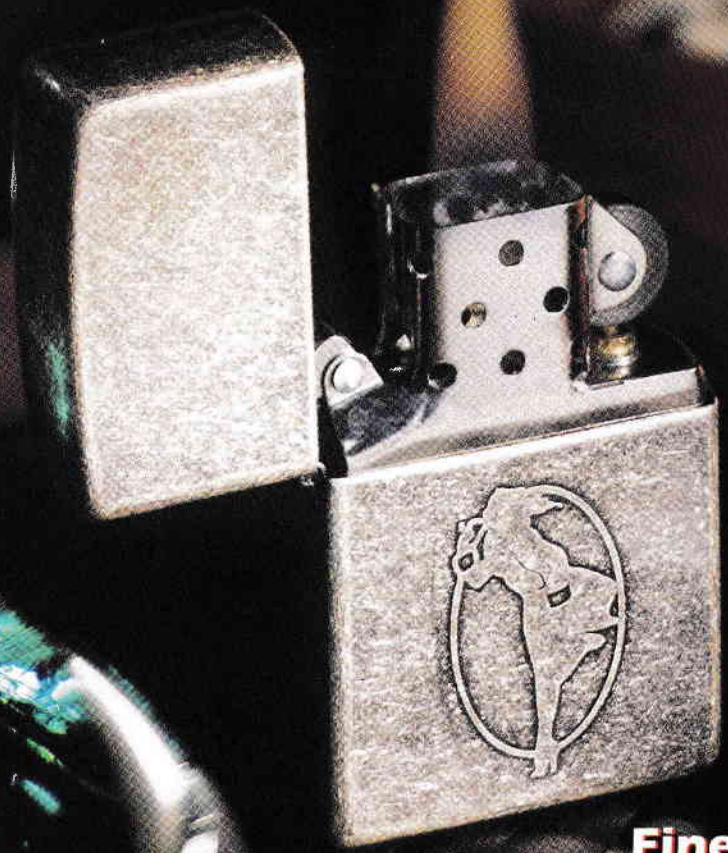
Pipes AND TOBACCOS



Winter 2000

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Carving Contest Results

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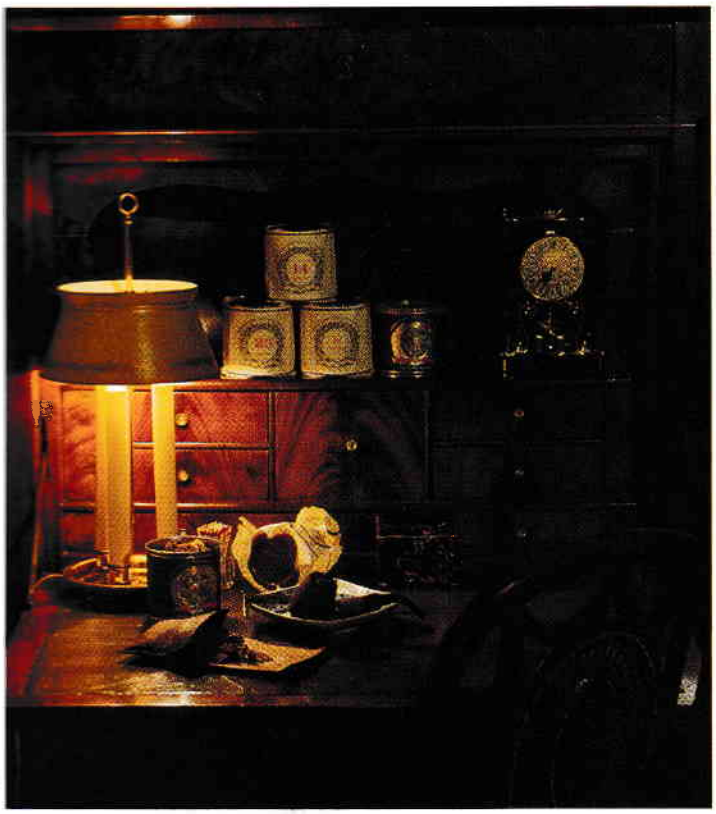
Pipes AND TOBACCOS



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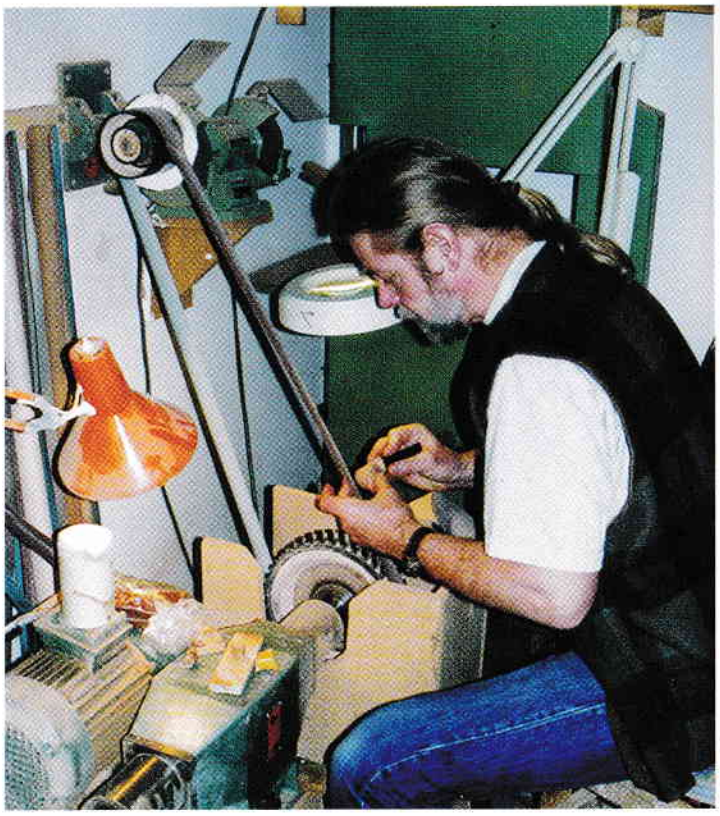

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16 **The *P&T* Pipe Carving Contest**
The pipes were beautiful, the creative energy was apparent and the craftsmanship was impressive. The goal, however—to create a billiard in the classic shape—was more challenging than many people would imagine, and those craftsmen who were able to complete a pipe that fit the criteria of the contest were few. See the pipes that made it to the finals in our 1999 Carving Contest.

20 **221B Baker Street**
A visit to the famous address in London, where Sherlock Holmes would have done much of his smoking and thinking, had he been real. But such is the fame of this fictional character that some people write to him at his Baker Street headquarters, and many more visit every year to pay homage to Arthur Conan Doyle's great creation.

28 **New Life for Old Flames**
The Zippo lighter is guaranteed for life. If it can't be repaired, it will be replaced. That policy says much about the sturdiness and reliability of the lighter, but there are some things that even a Zippo can't survive, and the stories behind some of the replacements that the company has made says much about the many ways a lighter may be destroyed, and even more about the one way this company keeps its customers coming back.

36 **For Love of the Leaf**
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54 **Danish Handwork**
Teddy Knudsen never rushes the completion of a pipe, sometimes letting a partially carved block of briar sit for months or years before finding the inspiration to return to it for completion. And that willingness to wait for the right time is a contributing factor to the success of his pipes.

Regular Features

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Cover

The windproof design of the famous Zippo lighter is elegantly portrayed by the textured depiction of a young lady lighting a cigarette on a blustery day. Looks almost like a pipe, doesn't it? *Photo courtesy of Zippo Manufacturing Company.*

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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CHUCK STANION, managing editor
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DORIS FRIEDRICH, copy editor
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DAYTON H. MATLICK, president/publisher
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SHARON GORMAN, sales coordinator
MONTY GEARHART, webmaster

HEADQUARTERS:
Pipes and tobaccos
3000 Highwoods Blvd., Suite 300
Raleigh, NC 27604-1029 U.S.A.
Telephone: 919.872.5040
Fax: 919.876.6531
Email: *chuck@pt-magazine.com*
Subscription e-mail: *subscribe@pt-magazine.com*
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Erosion

My car is a big eccentric junk heap. It's 10 years old, with an impressive rust-to-paint ratio. It shimmies at 60 mph, accelerates like bread dough rising and brakes with the perplexed screech of a pterodactyl falling down an elevator shaft.

It smells real bad. Empty soda cans and tobacco tins rattle around on the floor and migrate during turns from one side of the car to the other like a school of drunken tumblefish. The interior is littered with pipe cleaners and liberally encrusted with ashes and loose tobacco. My wife won't ride in it. My friends won't ride in it. My *dog* won't ride in it.

But I like it fine, because I can smoke in it all I want. I get disapproving looks from other drivers, occasionally, when plumes of smoke emerge from my window, and the judgmental attitude of those glances sometimes irritates me. But I am happy to smoke without invading anyone's space.

Still I couldn't resist, the other day, when I passed a hitchhiker with a sign reading: *Smithfield-bound non-smoker.*

Now what on Earth, I thought, would make someone advertise his non-smoking preference while hitchhiking. It's OK, I guessed, to stand in the noxious belching of 50,000 cars, buses and tractor-trailers, but to get into a car with a smoker would be distasteful.

There is no non-smoking section in my car, but I pulled over anyway. I'm not proud of it, but I think I just wanted to torture the poor guy. I made sure my pipe was going nicely as the young man jogged up to the passenger side and opened the door. He didn't flinch when the smoke billowed out around him. "Going to Smithfield?"

"Only part way. But, obviously," I said, gesturing with my pipe, "I do smoke."

"Thank God," he said, getting in and pulling a pack of cigarettes from his jacket pocket. "Mind if I do too?"

Puzzled, I pulled out onto the road as he lit his Marlboro. "This is a nice, uh..." he looked around inside the car, "nice day."

"Why the non-smoking sign?" I asked.

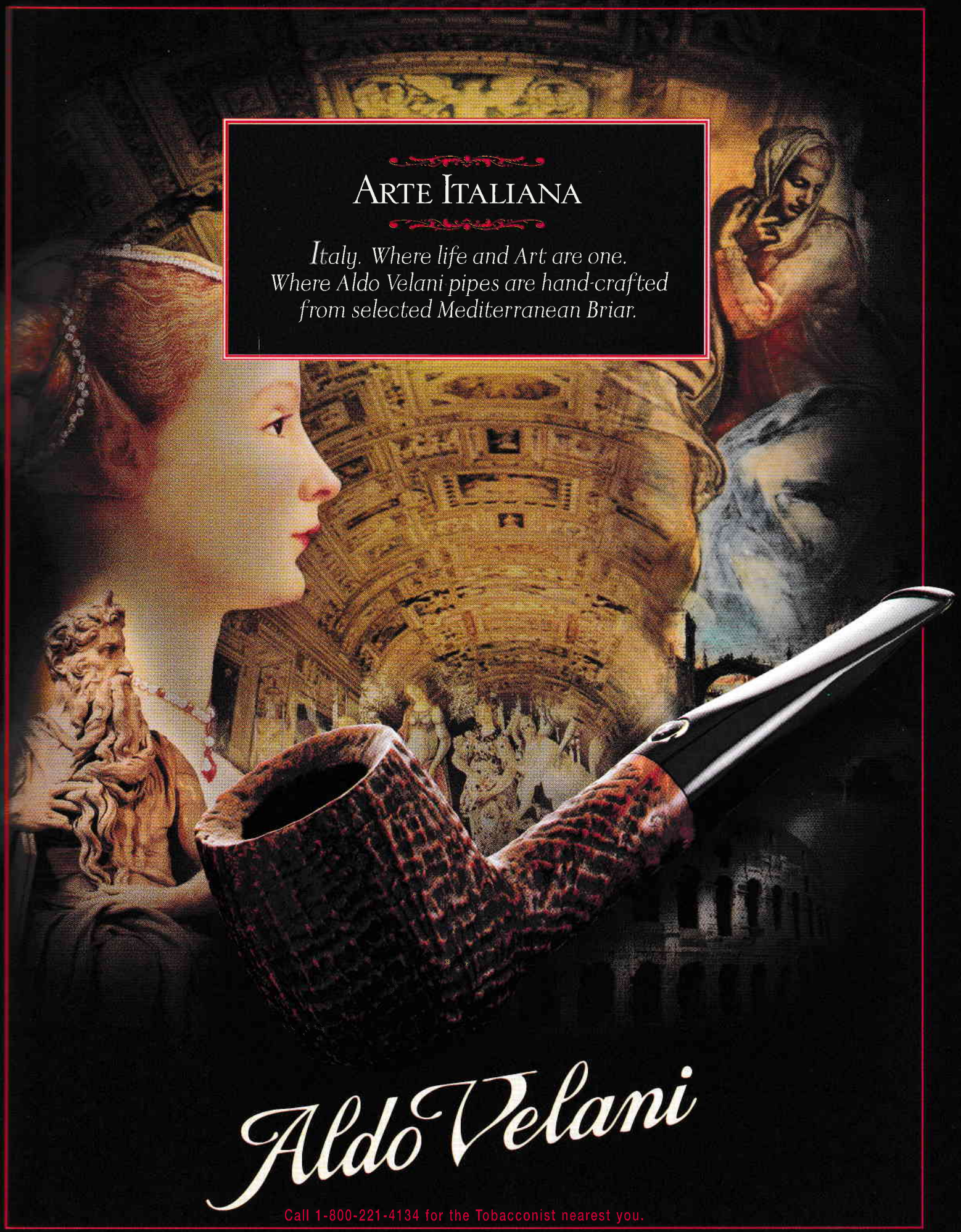
"Oh, that," he said. "I hitchhike a lot, and find I get more rides with it. Maybe people figure I'm less likely to be a mass-murderer if I'm a non-smoker."

Yikes, I thought, what a betrayal. "But that just feeds into the bad reputation that pop culture is giving us smokers," I said.

"Hey, I don't like it, but I have to be practical." He shrugged. "I had to do the same thing on an application for a job I just started," he said. "This company doesn't hire smokers, so I pretend I don't smoke. It's a choice of principles or groceries. Which would you pick?"

I thought about it. Principles, I knew, thrive only on a full stomach. But I was saddened. Here was another indication that anti-smoking sentiments threaten not only our basic freedoms, but our personal values. Diminishing our rights is not enough; they must have our self-respect as well.

When my turnoff came, I didn't stop. Instead I drove my passenger the remaining 20 miles into Smithfield.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P&T Readers Respond

Comments on Tobacco Reviews

Please—someone tell Mr. Serad not to be embarrassed. I hold him in no contempt. I heap no ridicule on his head. Instead, I applaud him. His article "Trial By Fire" about so-called drugstore or over-the-counter blends was a delightful piece of work. Sure, I appreciate a mellow blend of fine tobaccos, skillfully created by the fellow down at the local tobacco shop, or imported from across the lake. But doggone it, I also like my old pals *Carter Hall*, *Half and Half*, *Amphora Red*, and *Holiday*. Call me unsophisticated, low-brow, undiscerning—I'll not turn my back on my friends.

For me, those old reliables are not only a good puff, they have great sentimental and nostalgic value. They are the road markers from the early days in my journey as a pipe smoker, and I say, God bless 'em!

Michael Bryan
Seminole, Florida

I just wanted to say how much I enjoy your magazine. I was glad to see your review of "Drugstore" brands last issue. I have tried quite a few different brands, some cheap, some not. I have to tell you I have enjoyed *Half and Half* as much as any of them. Coincidentally, the first time I tried it was in a corncob, so William, you aren't the only one.

I took the plunge and bought one of your "1999 Pipe of the Year" pipes. I truly love it. It is by far the most expensive pipe I have ever bought, and I always had my doubts that high dollar pipes really were that much better than mid-grades. Now I have to say that, in this case at least, the extra cost was definitely worth it. I hope you do another one next year, maybe a bent style this time. Looking forward to next issue.

Scott Meredith
Cyberspace

I have been a pipe smoker since 1961, and that experience helped me enjoy William Serad's review of store brand tobaccos. *Sir Walter*, *Borkum Riff* and *Hickory* were three of my favorites, although I now enjoy a tobacco store blend called *Black & Gold*. Do you remember *Old Briar*? Or *Blue Boar*? How about *Country Doctor*, *Middleton 5*, *Bond Street* and *Friends* ("when a feller needs a friend"). Gone but not forgotten.

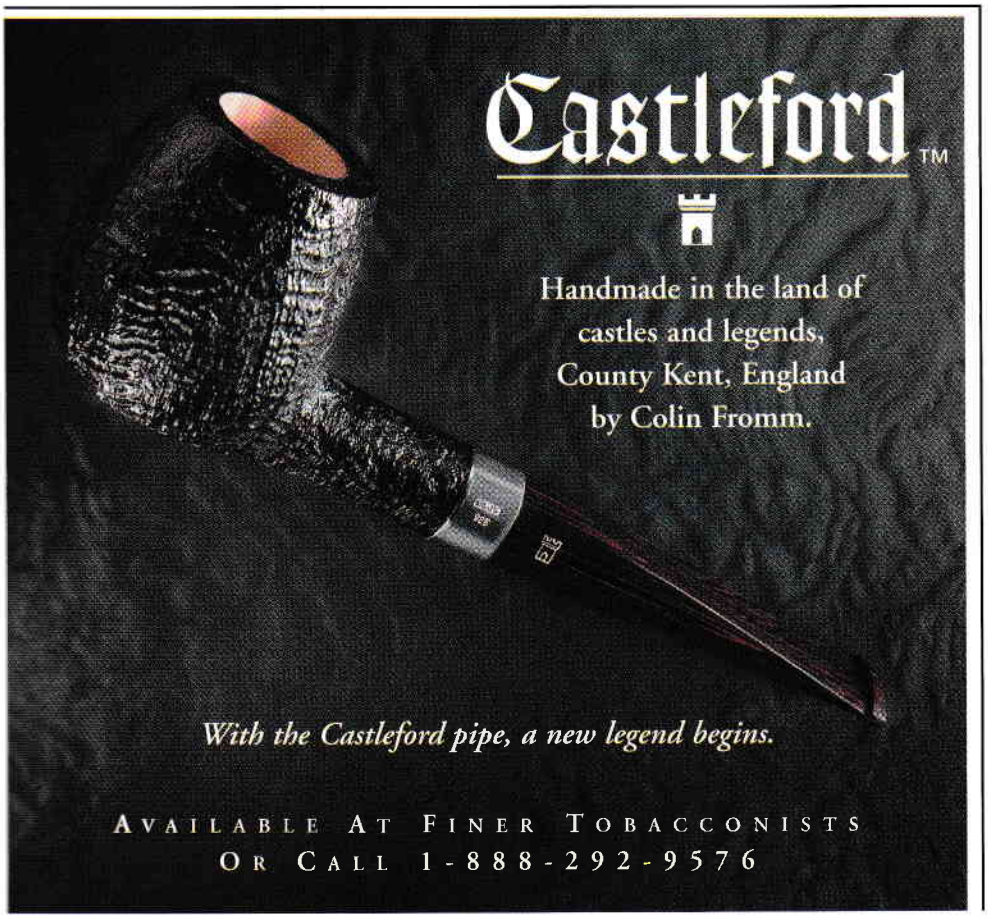
C.R. Briese
Cottage Grove, Minnesota

William Serad need have no fear of being condemned by the briar brotherhood, or at least not by this member, for reviewing over-the-counter blends in your last issue. There is something about the older blends' taste and aroma that says *pipe smoke* better than many premium blends—something proprietary, no doubt. Twenty years of pipe smoking have led me to two favorite combinations: McClelland in a Dunhill, and *Prince Albert* in a corncob.

Rick Miller
Victor, New York

Having just read my latest *P&T* (Fall '99) cover-to-cover, I would comment on Mr. William Serad's treatise on "over-the-counter" tobacco blends. It is one of the most enjoyable, informative articles I have read to date. While I appreciate a good English blend, my daily "meat and potatoes" smoke generally is an inexpensive (cheap?) Burley.

While I do not share Mr. Serad's apparent fondness for aromatics, I found many of his observations tended to gel vague impressions I have been carrying around for years. I was somewhat disappointed that he missed a few current blends that fit the category—namely



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Revelation and its cohort *Brindley's Mixture*, as well as my current favorite, *Heine's Blend*.

I would love to read an addendum by Mr. Serad on Revelation and Heine's. Please let me express my gratitude to *P&T* for a great source of enjoyment regarding my hobby, pastime and solace over the past 60 years—my own pipes and tobacco.

Ronald J. Durr
Brodheadsville, Pennsylvania

From William Serad: *It is good to know my over-the-counter reviews were generally well received. My levity was not always perceptible by anyone but me. To be honest, I own only one Dunhill and have developed a new respect for several old-timers in the drugstore. I do remember Middleton 5 (they don't seem to make it anymore, though I smoked it in college), and Bond Street (they do make it). I would have reviewed Revelation, Brindley's and Heine's, but as with a few others, I couldn't find pouches of them. A few bowls out of a pound tin seems like a great waste to me unless I like it, then I would smoke the rest too. There were so many I missed, maybe they'll let me do an over-the-counter, part 2 (Hollywood knows how popular sequels are).*

A thanks to experienced helpers

I am a relative neophyte, having been enjoying pipes for approximately one year. Living in the Bible belt as I do, coupled with my age of 21, my smoking is not the most socially acceptable pastime I could choose. I admit I was apprehensive about how more experienced smokers would react to this kid picking up their hobby. But I can assure any and all readers that the talk we've all heard about the brotherhood is no idle chatter.

I recently had the pleasure of visiting UpTowns Smoke Shop in Nashville, Tennessee. More important, I had the pleasure of meeting a fine gentleman, Mr. Keith Moore. Not only did Mr. Moore urge me to sample many fine tobaccos, but he introduced me to what must be pipe heaven. So many fabulous pipes; so much great tobacco.

I thank Mr. Moore specifically, but the entire brethren as well. And I thank your magazine for its wealth of information, and every gentleman smoker who has taken the time to welcome and educate the new guy. You are truly a great group of people.

Mat Thomas
Shawnee, Oklahoma

P&T & Jerry Lee

I just wanted to take a moment and commend you on the piece on Jerry Lee Lewis. I always get excited when I check the mailbox and find the current issue of *P&T*, but I was blown away when I received the Fall issue with the Killer right there on the cover. As a writer, pipe enthusiast, and Jerry Lee fanatic, I'd even toyed in the past with the idea of trying to write and submit an unsolicited piece on the Killer's taste for pipes, but I don't begrudge your beating me to it. Thank you for a great piece on a man who deserves some positive press.

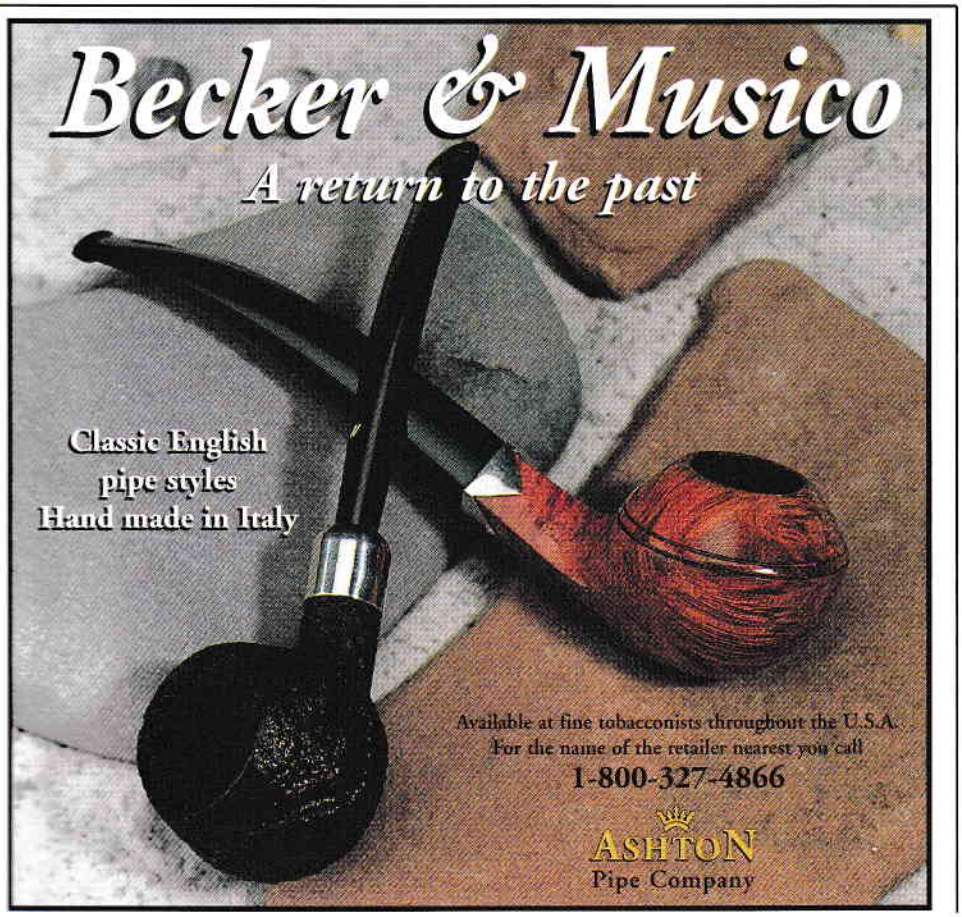
Eric Smith
Cyberspace

Good article on Jerry Lee Lewis. I especially liked how you seemed to quote him both accurately and literally, giving us a more intimate view into the way it would feel to actually talk with him. In fact, regarding his burning of his pipe rims, I still can't forget his comment about the char marks on one side of the bowl..."I don't understand that." That sort of struck me; not really sure how, but it just sort of struck me.

Jonathan Finch
Cyberspace

Great Balls of *pipe smoke*, indeed! I don't know whose brainchild it was to get the meanest pipe smokin' piano thumper of 'em all for your cover story but I say *bravo!*, t'was a stroke of magic, just as Jerry Lee's left hand is! Well done!

Bill Taylor
Romney, West Virginia



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...but this old style of pressing, flavoring and aging still develops a distinctive, mellow character. We hope you will enjoy this exploration of the tobacco traditions of Colonial times.

Great Grain

Your Fall 1999 issue was great, as they all have been. I especially enjoyed the article on grain by R.D. Field. I have always heard the term "sandblasted" and "rusticated" used in a perjorative sense, and have never felt comfortable with that since they both seem to be legitimate art forms to me. The last line of the article was downright poetic: "... the smooth finish shows nature's perfection; the sandblasted pipe lets one feel nature; the carved finish brings one closer to the craftsman."

Bill ReMay
Warrenton, Virginia

I just read R.D. Field's excellent article on grain in the Fall 1999 issue. I learned several things about briar that I did not know. Even though I've been making pipes for about nine years, I've never considered myself an expert on wood, so I appreciated this information.

There is one statement contained in the article, however, with which I must take exception. The assertion that a smooth pipe takes less time to manufacture than a sandblasted or rusticated pipe, at least in my case, is not accurate.

Now this may not be the case for all artisans or for machine made pipes, but I spend more time on a smooth than either of the other finishes. What takes the time is all the sanding and buffing needed to ensure that there are no marks or scratches on the pipe, and to create a nice shine. This is a concern regardless of the rarity of the grain. The only factor that would create any time difference would be size, and that's not really too significant. This additional labor, along with the quality of the wood, is a big reason my smooth pipes are priced so much higher than the others.

SteveWeiner
Heathtree Woodcrafts
Medina, Ohio

Corrections

I recently read with interest Richard Hacker's new book, *Rare Smoke*, and feel it necessary to correct a couple of inaccuracies concerning Jørn Pipes. As the pipe buyer for UpTowns Smoke Shop, I am intimately familiar with these pipes. Our parent company, Music City Marketing, imports and distributes Jørn Pipes as well, so it is important to us that information concerning these pipes be as accurate as possible.

In the section of *Rare Smoke* that describes various pipe brands, Jørn Pipes are said to be made by Jørn Micke. However, Jørn's last name is Larsen. It is also stated that Jørn was trained by Sixten Ivarsson and Jess Chonowitsch. Jørn was not trained by Ivarsson, but was mentored by Jess Chonowitsch more than six years ago. Jess does not provide all of the shapes for Jørn, but does design some of the Jørn shapes.

Mr. Hacker also mentions that Les Wood (of Ferndown fame) does the silverwork for Jørn, and that Bill Taylor (of Ashton Pipes) does the sandblasting. However, Jørn makes every pipe from start to finish himself—including the sandblasting and silverwork. It is also stated that Jørn makes the Castleford pipe (also imported by Music City Marketing). The Castleford, though, is made by Colin Fromm, who lives in England. Despite indications to the contrary, the Castleford is still being made and has quickly become a highly sought-after pipe.

Thank you for the space to supply these corrections.

Keith Moore
Music City Marketing
Nashville, Tennessee

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Political Correctness Run Rampant

Oh, how could you? The illustration on page 6 of the Fall 1999 issue of *P&T* is probably the most politically incorrect and insensitive rendition of the American male that it is possible to construct. Let us consider the groups offended (taking for granted, of course, the anti-smokers, here assaulted by pipes).

Consider the defenseless wildlife so senselessly slaughtered and mounted for the visual pleasure of the depicted pipe collector and smoker. But then to picture these creatures actually smoking—wasn't Joe Camel warning enough?

Next let's look at the guns, irresponsibly displayed in a flimsy cabinet easily broken into by any maniac ready to do all manner of harm to the future generations of wildlife already crippled by second-hand smoke—or worse, to humans likewise incapacitated. Ammunition at hand, and no trigger locks. Am I to assume that your publication supports the 2nd Amendment as well as smoking? Fortunately, the ATF can handle all of this, but since there are separate departments within the agency, there will probably be a shootout in front of your offices to determine who gets the arrest. But you can rest assured that, no matter how much lead fills the air, not one of these fine officers will pollute it with tobacco smoke!

Next, look at the background. How many trees gave their lives for the walls, gun cabinet, and yes, that wooden pipe rack. And, remembering that briar is itself a shrub, are not the pipes themselves shameful, planet-killing indulgences?

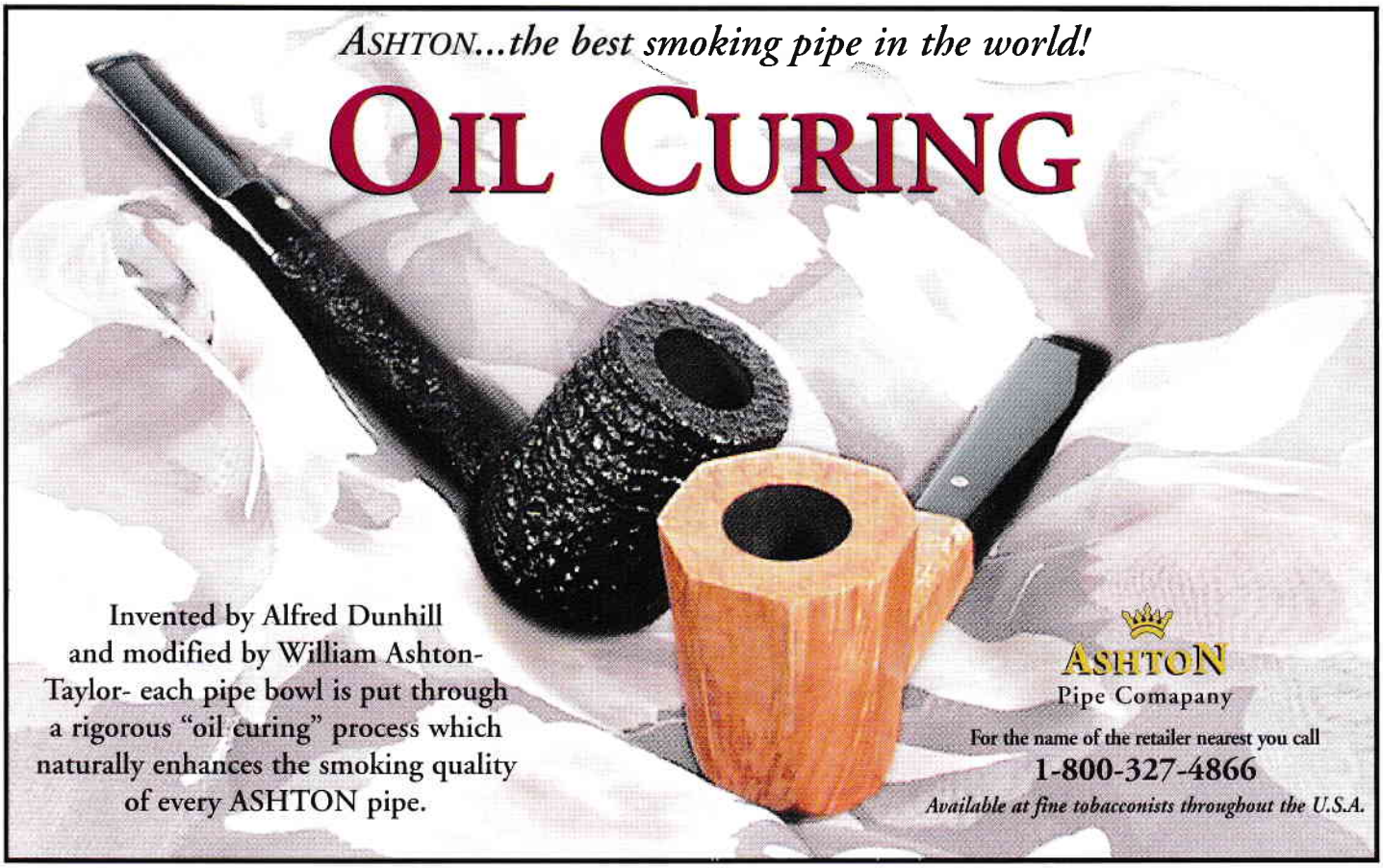
Finally, it appears that the tobacco can is lying about where any child could eat its contents—or, worse, imitate the act of smoking, thereby guaranteeing the future addiction of yet another innocent.

I will wager that *P&T* does not have a special "Sensitivity Officer" or review committee, and that you just accept art work and other submissions without concern for the above infractions. You probably also (deduced from the articles and editorials) believe that pipe-smoking Americans have the ability to evaluate information and make rational choices of lifestyle without government guidance. How intolerably blasphemous! And if that is indeed the case, then I, for one, insist that you immediately institute lifetime subscriptions so that I can purchase one without delay!

Many thanks for your continued efforts to produce a first-rate publication in both content and format. I shall look forward to future issues.

George Fink
Viola, Delaware

P&T: *We should have guessed the danger of publishing an image that displayed inherent ideas of personal freedom and constitutional rights. Sadly, your wonderful satire may not be so very far from the actual thoughts that many political correctness activists would experience upon seeing such a cartoon. However, we applaud your humor—it may be the best weapon we have for preserving what few freedoms we still maintain. As Mark Twain wrote, "Against the assault of laughter, nothing can stand." If enough of us were to start laughing and pointing at the preposterousness of the political correctness/anti-smoking industry, perhaps it would be forced to slink back into that freedom-eating darkness that it is currently trying to blanket the world with.*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First Pipe

I am new to your magazine, and I want to tell you how happy I am with it! I have been an off-and-on pipe smoker for 20 years. But after receiving only three issues of *P&T*, my general knowledge and appreciation of pipe smoking has increased tenfold, and I have been so inspired as to purchase a quality Savinelli pipe, which I am enjoying immensely!

I thoroughly enjoyed reading the letter from the gentleman who described finding his first pipe in the Arizona desert, its original owner having been scared off by a rancher blasting holes in his car. It made me think of my first pipe experience, and how I owe my dad a double debt of gratitude to this day.

I was 14, and my father and I were on a camping trip on the Northern California coast. We had been making such trips since I was 10, camping on deserted driftwood beaches and slowly making our way to the town of Ft. Bragg, where we would turn back inland.

My dad always smoked his pipe on these trips, usually some mid-range Italian briar stuffed with his favorite blend of Amphora. I thought the smell was great, and thought he cut quite a debonaire figure sitting on a driftwood log, pipe in hand, gazing out to sea.

Thus it was inevitable that, on these trips, I should yearn to smoke a pipe myself, and how I finally got this wish is a memory I shall always cherish!

After long consideration, he proclaimed that I would indeed be allowed to smoke a pipe with him, but only on camping trips such as these, and my mother was never to hear of the matter. This historic agreement being reached, we proceeded to fill our pipes with much fanfare, only to discover that we were fresh out of a way to light them, wooden matches being the only source of flame my father considered worthy of his pipes.

We happened to be camped on a driftwood beach near Jenner that was known for its nude sunbathers. Back in the '70s, it was not uncommon for large groups of young people to take over a deserted beach for a weekend, strip down and frolic to their hearts' content. Such a group was camped at our beach, with a sizable population of unclad females among them. These women held a great deal of my interest, as they would for any 14-year-old male, and this fact was not lost on my father.

"Well," he said. "We need to borrow some matches, so why don't you go ask those 'campers' over there." He motioned to a group of five or six female beauties sunbathing on some rocks. I was a very shy 14-year-old, and as much as seeing those ladies close up appealed to me, I couldn't seem to muster the courage to just walk over and ask for matches. It obviously had occurred to my father that this would be a good test of just how badly I wanted to smoke a pipe. He decreed that I would walk over there and get some matches or the only thing I would be lighting this evening was the campfire!

Muttering at him under my breath, I shuffled off toward the sunbathers, and as I got closer it dawned on me that maybe this wasn't such a bad idea after all. All the girls immediately rolled onto their tummies out of modesty (I was fully clothed) except one, who, wearing nothing but an impish grin skipped up and gave me a hearty greeting. Incredible! Never having witnessed anything this spectacular before, it was some time before I could form my request into something resembling intelligible speech. She was more than happy to lend the matches, and bounded off to her camp to retrieve them, leaving me to make small talk with her friends. I can't recall a thing I said to them, but I'm sure that had a tape recording been made, it would now be a source of great personal embarrassment to me.

She came back with the matches, but instead of handing them to me, she announced that she would deliver them to our campsite in person! If I was stunned, it was nothing compared to the old man's surprise when he saw us strolling arm in arm back to camp. I'm sure he thought his little game had backfired, but when she got there, she put us so much at ease with her winning personality that all discomfort soon wore away. She sat there in all her glory and talked to us for a half hour! Again, I don't remember a word of the conversation, my attention being somewhat distracted. As she made her way back to her friends, I thanked my dad for the best fatherly advice he ever gave. Matches procured, we lit our pipes, and were happy.

Scott C. Shaw
Paradise, California

P&T: *What a terrific story! Pipes have certainly been a way for fathers and sons to connect with one another for many in our ranks. These "first pipe" stories are fascinating, and we hope to read many more.* ***P&T***

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Results of the 1999 *P&T* Pipe Carving contest

Our first carving contest was open to freehand designs, and the response for it was extraordinary, with more than 100 entries. The 1999 contest, however, was much more restrictive—a billiard-only contest. Only 25 pipes were entered, and of those, only 15 were loosely classifiable as billiards. Billiards are not easy to make, as anyone who entered could tell you.

Although the billiard shape proved quite challenging to our entrants, all of the pipes represented a very high degree of skill. J.T. Cooke, one of the judges, commented that "this year's entries demonstrate a real improvement over the first contest's entries. The quality is markedly superior to the pipes entered the first year."

First place: Dana Busa

Second place: R.M. Saccoccio

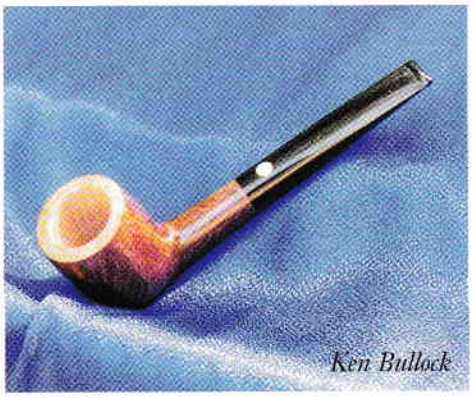
Third place: Tom Johnson

Maybe that is because the replication of a specific shape requires considerable concentration as well as specific focus. Maybe it is because people have been practicing. Or perhaps it is because the billiard project was so difficult that only the very skilled were able to get to the finishing stage. Whatever the reason, it was an impressive batch of pipes, and minute details were examined in order to differentiate them and determine the awards.

The judges were pipemaker Paul Bonaquisti, pipemaker J.T. Cooke and *P&T* managing editor Chuck Stanion. Each examined all of the pipes individually and awarded numerical scores according to three categories: 1) How closely does the pipe fit the criteria that define a billiard? 2) How good is the drilling and other engineering aspects, and therefore what is the pipe's potential for good smokability? and 3) How good is the final finishing/appearance?

None of the pipes were a perfect billiard shape, though they fit the basic shape requirements, for the most part. Many of the entrants had difficulty with the shank, which on a classic billiard very slightly increases in diameter from the stem to the bowl. Most of the pipes entered displayed the opposite, perhaps because the carvers did not anticipate the amount of wood that would be lost when finishing the area where shank meets bowl. The dimensions were awkward on some of the pipes; some were drilled off-center; many still had sanding marks, especial-

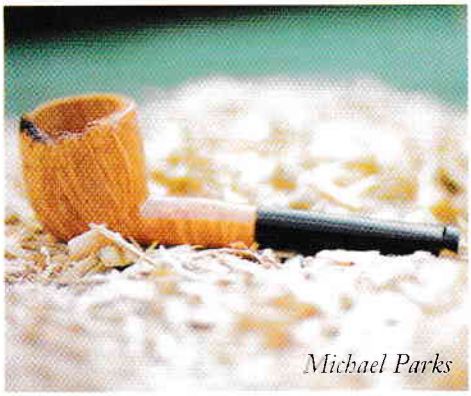
Dale Adkins


Ken Bullock

Daniel Chlebove

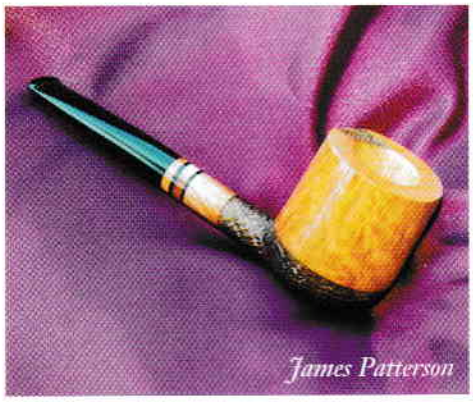
David Bridgeman

James Doyle


Michael Parks

James Patterson

James Tanner


James Patterson

James Patterson

William Zizka

Craig Cooper

ly around the lip button areas. The 3- to 5-degree cant of the bowl that is part of the definition of a billiard was often not there at all, and the curvature of the bowl seemed a difficult aspect for many of the pipes as well.

But please remember that these are small things, and that for any home hobbyist to have made any of these pipes is a very impressive achievement. As you can see from the photos, these are wonderful pipes. Some of them exhibit remarkable graining, though grain was not a criteria. In fact, the winning pipe has a putty fill on one side that would diminish its commercial value were it on sale in a shop. But we did not hold the carvers accountable for the uncontrollable fickleness of briar grain.

All three judges independently arrived at the same top five pipes, from which point the numerical system was used to determine the winners. Prizes and trophies are on the way to the talented winners, and we applaud all who entered this difficult contest. ***P&T***

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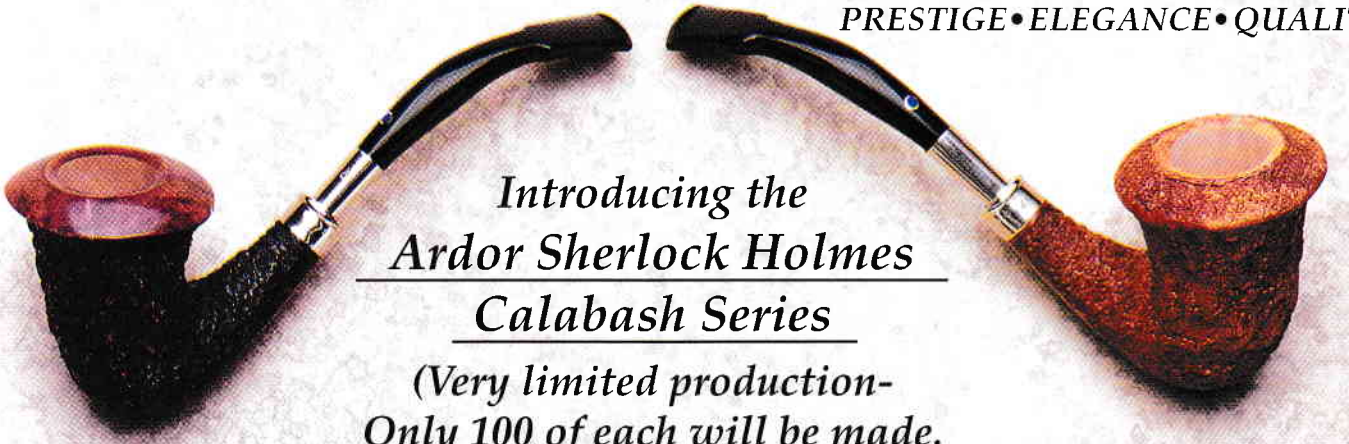

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221B BAKER STREET

The fictional abode of the famous detective Sherlock Holmes exists in reality as a museum in London

by Dayton H. Matlick

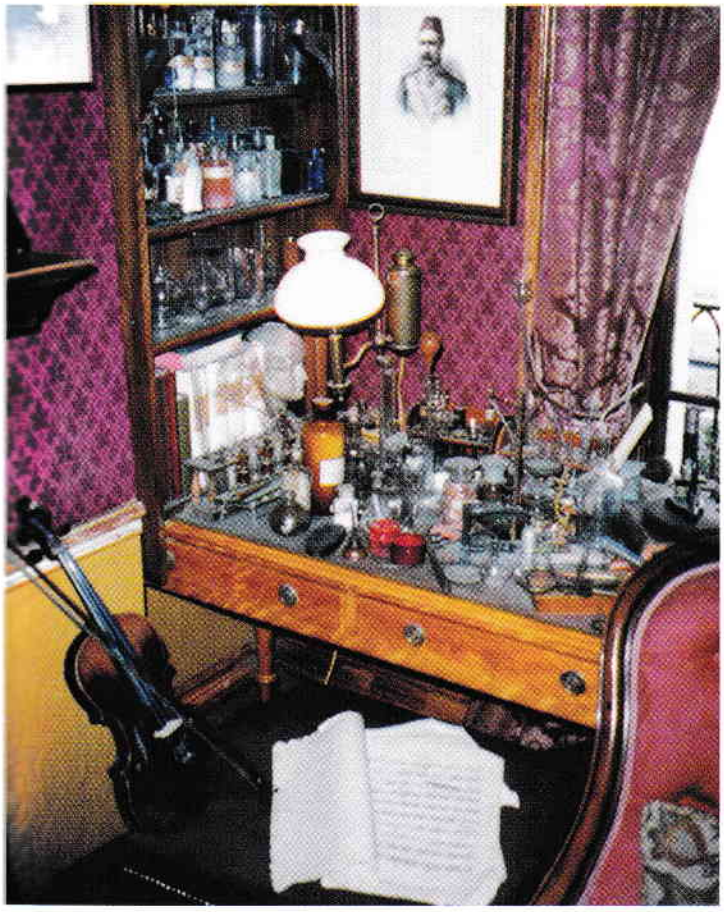
Sherlock Holmes leaped, fully formed, from the mind of Sir Arthur Conan Doyle in 1887. After 60 printed adventures, Holmes and his companion, Dr. Watson, were so familiar to so many people that they became part of the English culture.

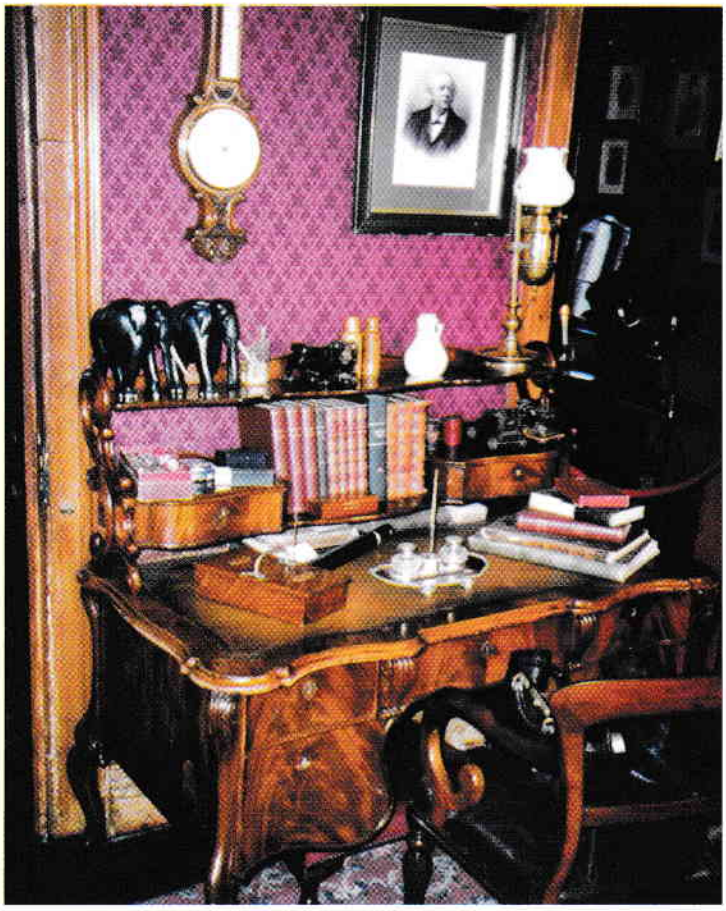
In these works, Holmes, a noted pipe smoker, and Dr. Watson live at 221B Baker Street. There are 17 steps from the ground floor hallway to the first floor study (opposite page), which Holmes and Watson share. (In England, the first floor is the floor above the ground floor.)

In this small study there are two windows. To the left of the windows is a small laboratory; to the right is a small dining table, set for two, that must be pulled out of its snug corner to enable the famous detective and his friend to eat.

In 1990, the images of Holmes' lodgings took on substance when the Sherlock Holmes Museum was created at 221B Baker Street in London in a house that was built in 1815.

(A close look at the outside of the building shows the museum had to work some creative magic to create an actual 221B location, a number which previously had existed only in the minds of Doyle and his many readers.) ▶

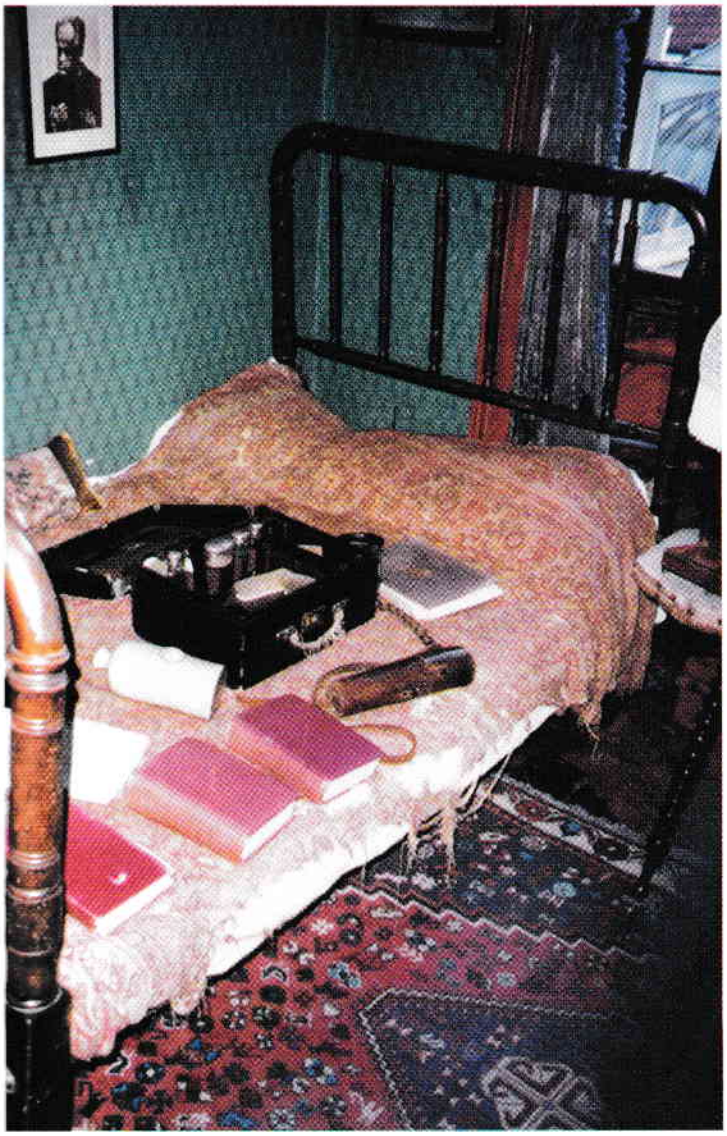


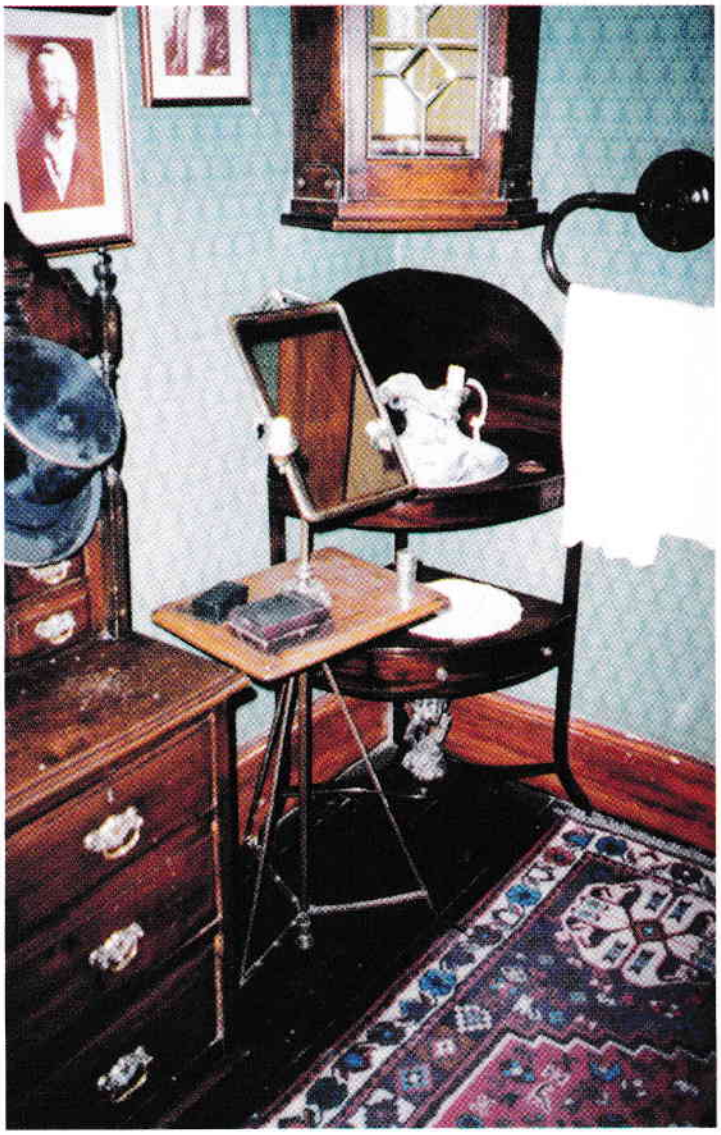


Efforts have been made to create an interior as faithful as possible to the writings of Doyle, including a collection of pipes. If you look carefully, you can even find a Persian slipper on the mantle in the study.

Behind the study, so small that Holmes once sprang across it in a single bound to draw the curtains, is located his bedroom. In one corner is his shaving equipment and on the other side his bed, on which is a case partially packed for a trip. Memorabilia crowd the tops of dressers, cabinets and fireplace, all in keeping with Victorian times.

The second floor (third floor in American terms) contains Dr. Watson's bedroom and that of the housekeeper, Mrs. Hudson. Little reference is made to this floor in the Sherlock Holmes adventures except to mention Watson and Mrs. Hudson going up and down the stairs. ▶





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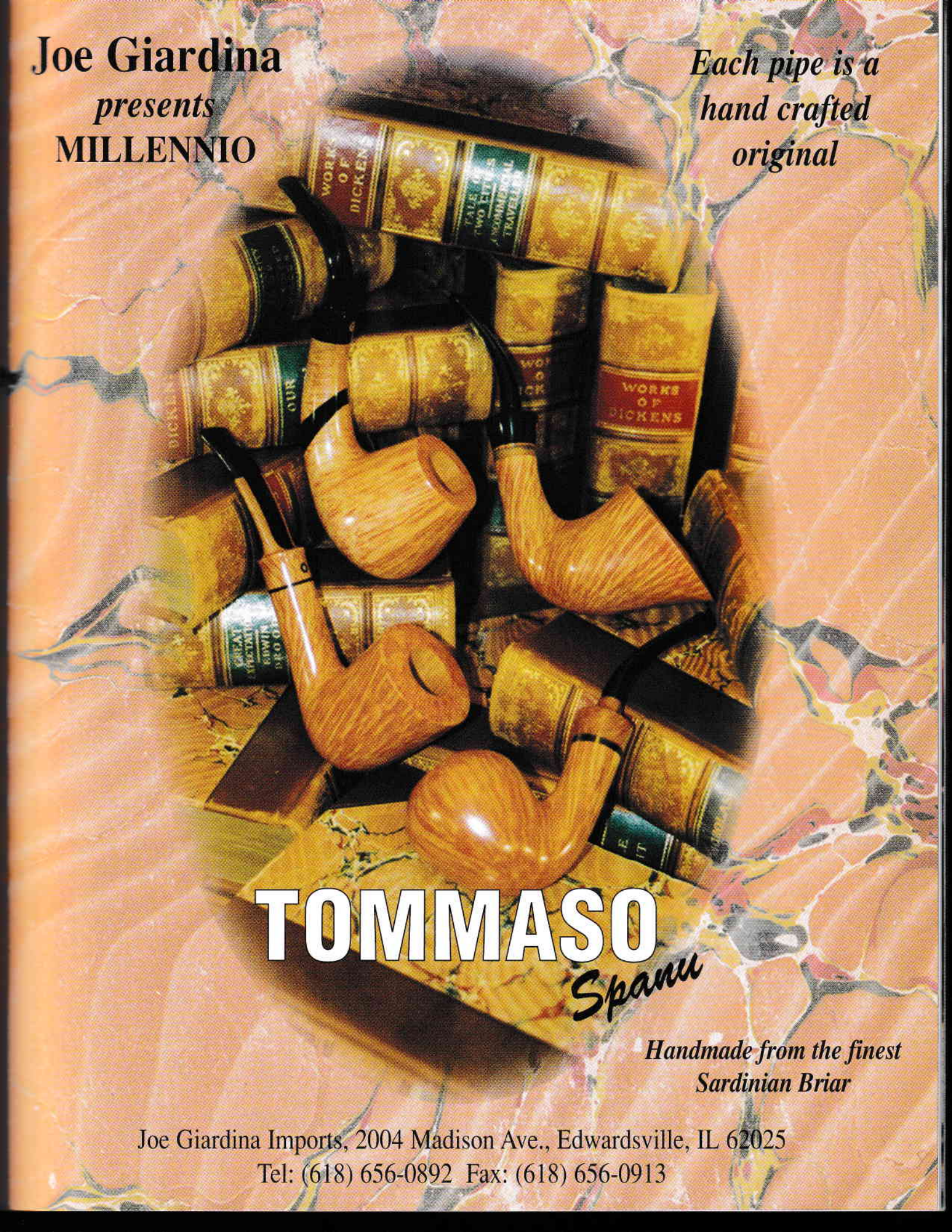

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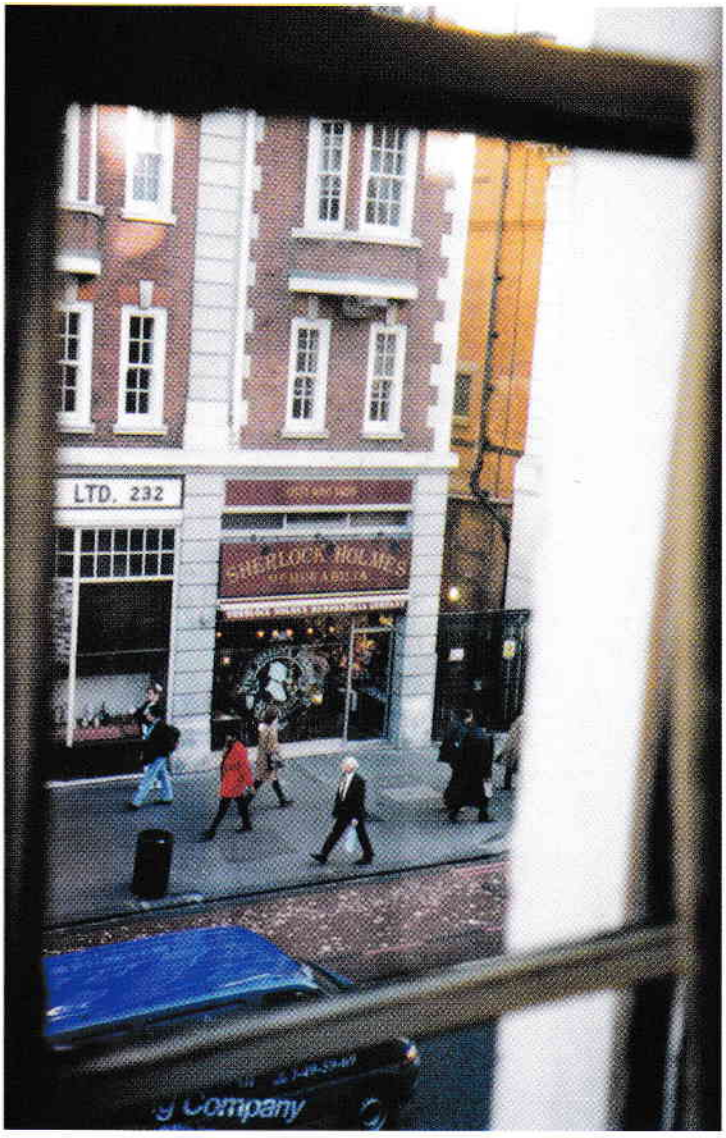
In what would have been Watson's room is located a desk with an ancient typewriter. There are also books, paintings, photographs and newspapers of the Victorian period.

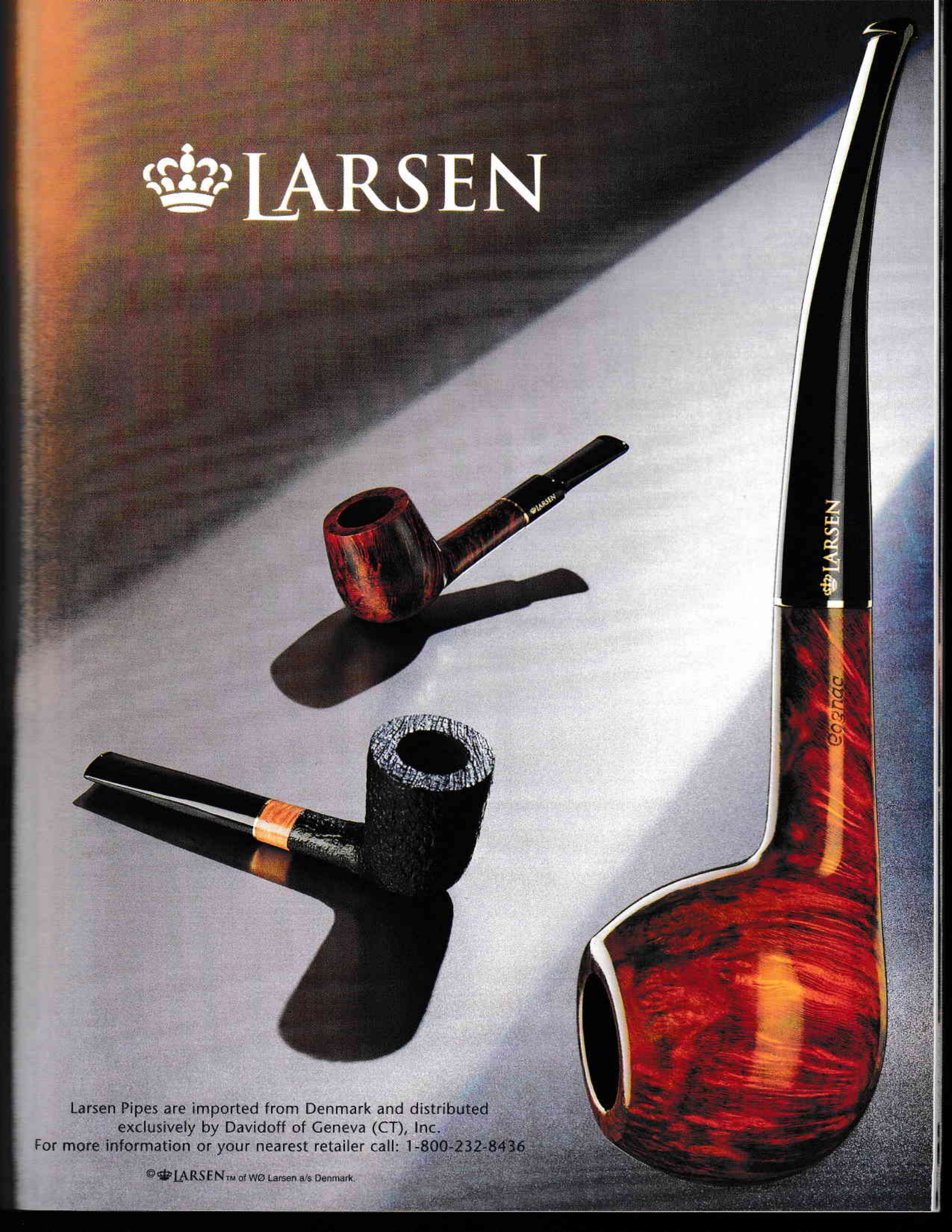
In Mrs. Hudson's bedroom, center stage is taken by a magnificent bronze bust of the great detective. A few selections from the thousands of letters written to Sherlock Holmes are also on display.

The museum's souvenir shop is located on the top floor, where maids of the era traditionally lived in English households.

Through the front windows, it is possible to look down and across the street on a separate enterprise known as The Sherlock Holmes Memorabilia Company. It is located at 230 Baker Street in what Holmes followers know as "the empty house."

When in London, don't miss this gem of a museum. *P&T*





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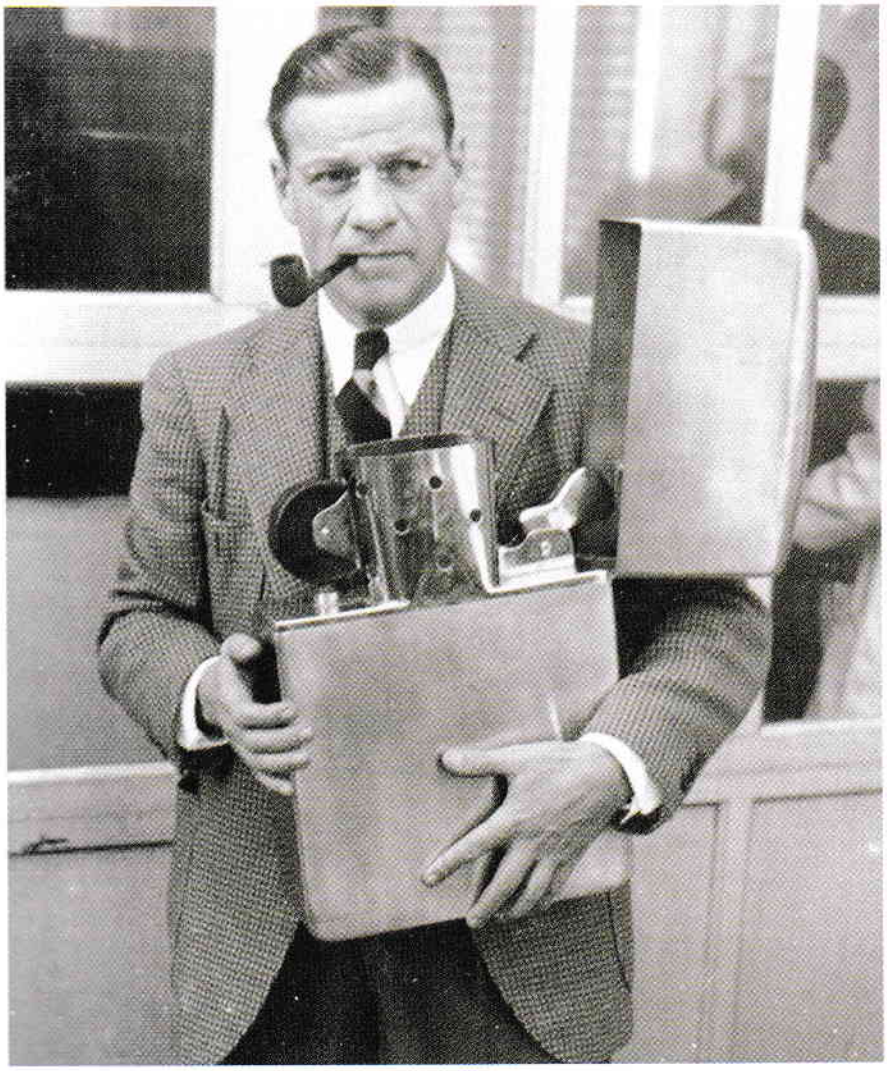
New life for old flames

Portable and enduring, the Zippo lighter has many stories to tell

by Jane Frampton

Thanks to that always-honored lifetime guarantee, Zippo lighters never have a chance to die. They just limp their way back to the repair clinic. Some of the more than 325 million that have been made since 1933 make it back to their place of conception for reincarnation. That place is Bradford, Pennsylvania, home of Zippo Manufacturing Company.



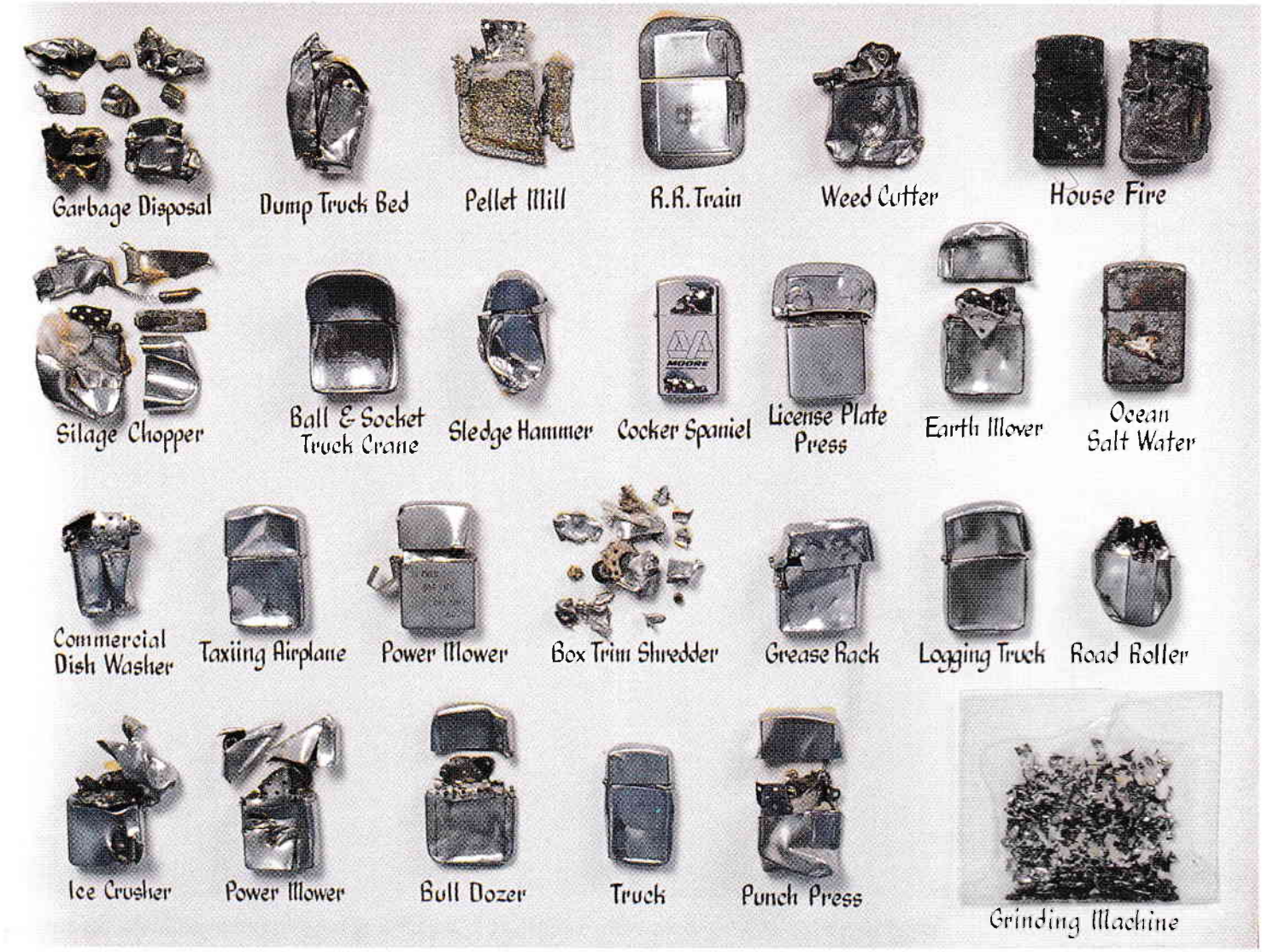
And in reality, some Zippos do pass on to the next world. There's proof enough of that in the Zippo/Case Visitors Center. Take, for example, a display containing about two dozen lighters, all beyond anyone's ability to repair. They've been through a garbage disposal, silage chopper, commercial dishwasher, ice crusher and house fire. They've been run over with a power mower, bulldozer, train, logging truck, road roller and earth mover. But, by far, the most tormented one is carefully sealed in a small plastic pouch—hundreds of tiny metal shards—the result of a grinding machine.

And in all fairness, most lighters do keep working as intended, even in extenuating circumstances. These testaments also grace the archives of Zippo: Tom West, who worked in a minus 30 degree ice cream storage room, lost his lighter. Four months later he found it frozen solid in a block of ice. He chipped it free and it lighted at first try.

Russell Clunie was repairing a bread-wrapping machine when the gears caught him by the trousers and started dragging him into the machine. Then the machine stopped. It had been jammed by the Zippo lighter in his pocket. He was OK. The lighter had a few dents but still worked.

Most Zippo lighters lead a fairly mundane existence, serving their owners faithfully, and always with that comforting, inimitable click that has been there from the beginning. And somewhere behind the cold metal and hot flame is the human warmth that makes the matchless product possible.

Zippo founder George G. Blaisdell shows off his larger-than-life creation in 1938.



Tortured remnants narrate an untimely demise for these lighters, on display in the Zippo/Case Visitors Center. The company stands by its lifetime guarantee with the motto, "It works or we fix it free."

Origins of an American Classic

George G. Blaisdell couldn't have picked a worse time to start manufacturing a new product from scratch. With the country in the throes of the Depression, he did; he stuck with it and he created a great American product, the Zippo lighter.

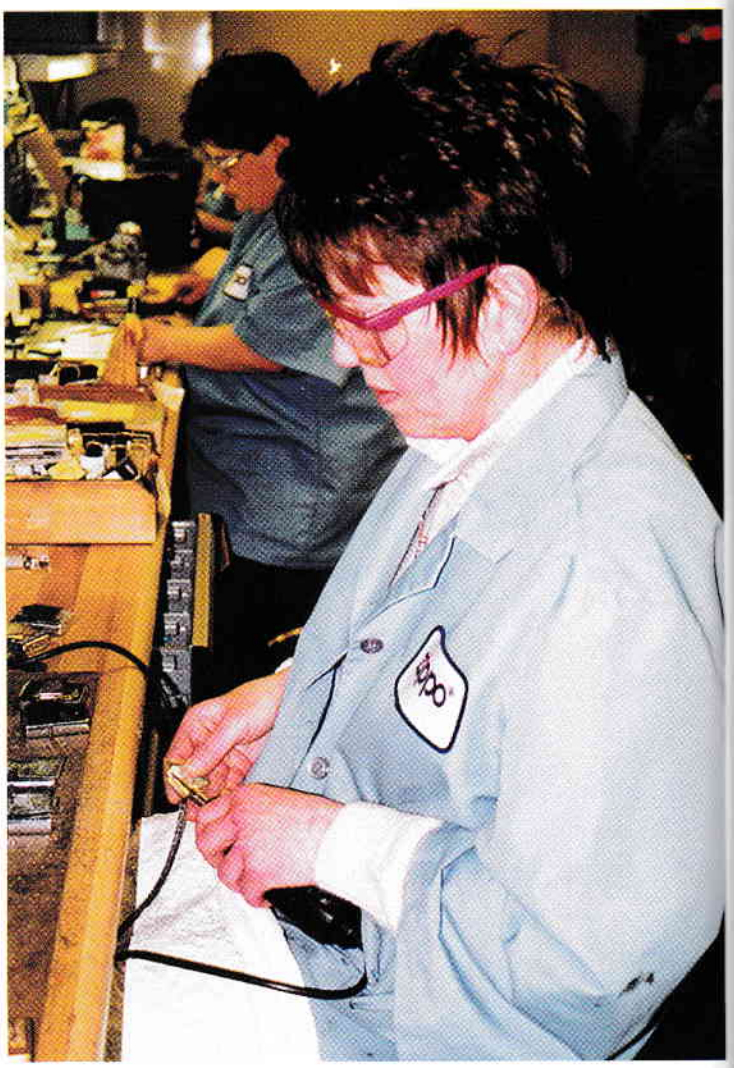
From the development standpoint, 66 years in the life of a product without more than a one-quarter-inch change in size is akin to the formation of glaciers measured in geological time. Zippo Manufacturing Co. has barely changed the basic design of the lighter in all those years. Of course, there hasn't been much need to change a quality product that does what it says it will—a windproof lighter backed by a lifetime guarantee: "It works or we fix it free."™ Blaisdell, who died in 1978, summed up his business philosophy with "Build your product with integrity...stand behind it 100 percent and success will follow."

In his little workshop above an auto repair shop in downtown Bradford, with a hotplate for soldering, Blaisdell experimented and perfected his lighter. He brainstormed the name "Zippo" as a spin-off of "zipper," because he loved the sound of it. With the introductory price of $1.95, the marketing campaign began. From the start, every Zippo lighter came with a lifetime guarantee and free repairs. In 1935, Zippo began adding trademarks and logos to the surface of lighters. Blaisdell recognized the potential for Zippos as a vehicle for business advertising, and the explosion of different finishes, artwork and company logos ensued.

Factory Production Today

Even though production has come a long way since its gestation in a little $10-a-month rented shop, the product remains almost the same. The case fabrication area in the plant, or "case fab," as it's known to insiders like Denny Roesch, manufactures the outer part of the lighter. Roesch, case fab supervisor for 18 years, knows the machines inside and out, the process from start to finish.

For such a small, simple-looking item, things get complicated quickly. Minster presses hammer out the brass tops and bottoms with incredible speed, producing 65,000



The less unfortunate Zippos are reincarnated in the repair clinic behind the glass of the Visitors Center in full view, above, while a repair technician "roughs up" the surface of a returned lighter before reaffixing an emblem, right.

lighters a day. Roesch points out that before the bottoms are formed, the unlikely flat oval of brass already has the Zippo name, date code and place of manufacture stamped in it.

Moving comfortably among the big, deafening machines, Roesch shows where the hinges get welded on and where the electroplating takes place. Every lighter has some kind of plating, whether it's chrome, silver or gold. Even the lighters that are solid brass, says Roesch, are plated with gold flash to keep the case from tarnishing.

Farther down the line, machines as well as human hands buff and finish the lighters.

Special processes along the way allow for powder coat application to the cases, which turns the lighters bright white, red, purple, green, blue and orange. Another area is set up to apply emblems. To test the adhesion of an emblem, an employee does the drop test. The lighter is placed in a slanted box about four feet long where it slides down a chute and hits bottom. After a second drop and no detached emblem, it passes the test and moves on.

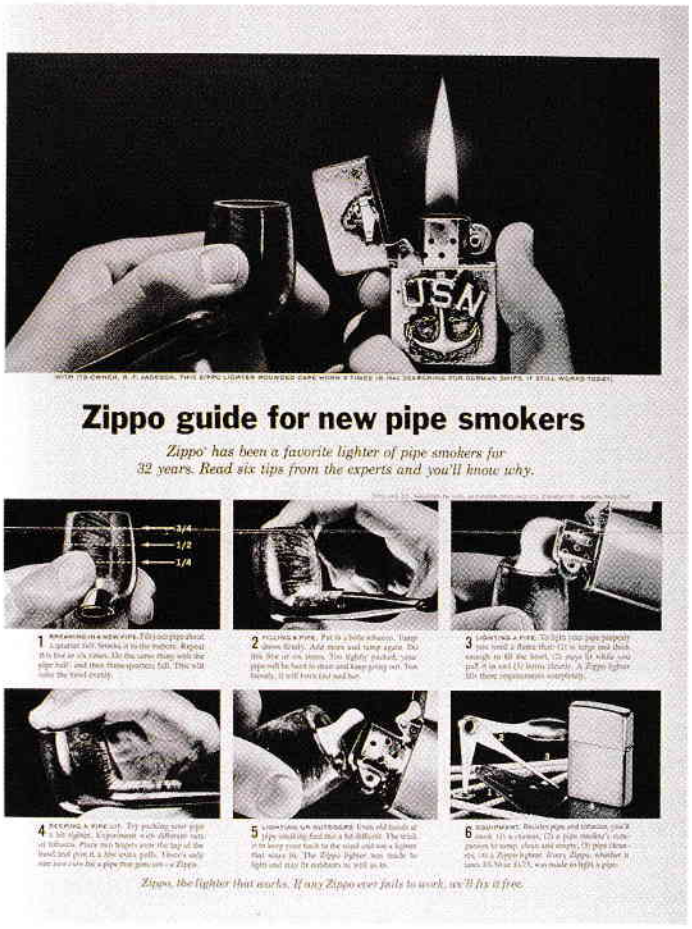
The lighter insert is made in a separate part of the plant called the "screw room." For whatever reason this name came about, this area is responsible for assembling the generative parts that eventually make the flame. Then the lighters go to "fit-up" to make sure the parts fit together. Before the insert goes to fit-up, it is "sparked" to test for workability. Lighters don't actually get lighted, because they can't be shipped filled with fuel.

Pipe lighter inserts have been manufactured since 1981. They are designed to fit in any regular-size case. The pipe chimney allows the flame to reach out the side of the lighter for ease of lighting a pipe. Zippo also makes a tool called the Zippo Pipe Master, with a pipe tamp, blade, file and bowl reamer.

Other areas in the plant are set up to do standard engraving of artwork as well as laser engraving. Surface imprint screens on one color at a time, building up layers from light to dark to produce a multi-colored picture. The artwork doesn't just happen in the final production. A whole department in a climate-controlled area takes care of the design long before it sees the surface of a lighter.

The Art Department

Assistant art director Rita Walters has been at her craft for 25 years. Along with 12 other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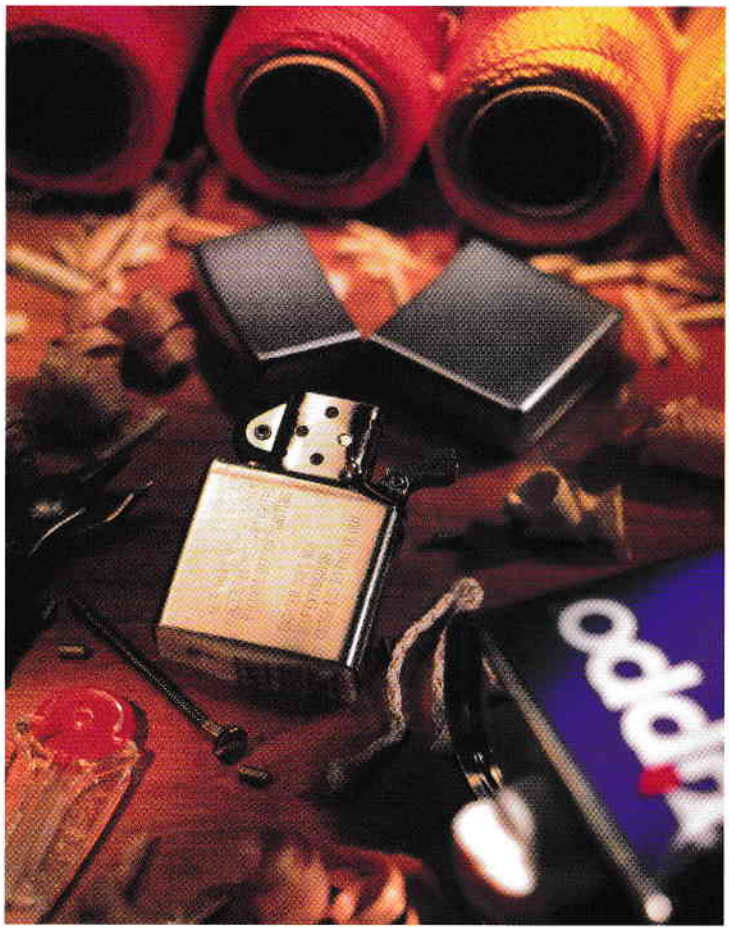


Above left, archived ad walks pipe smokers through the steps necessary to enjoy a good smoke. Above, the whole is greater than the sum of the 22 parts.

artists, she helps create the thousands of logos, original artwork and licensed designs that appear on the tiny "canvas," the face of the lighter. "We work four to five times the size of the product while we're doing the artwork so we can give our customers as much detail as possible," explains Walters.

Walters has seen just about everything from clients. Oftentimes they will mail in the actual item that they want depicted on the lighters. "We've gotten a plastic turkey, bags of beans, presidential china—I was delighted to see that. It was beautiful. The lighter was gorgeous."

A client once sent in a dead crawfish. The art department photographed it and put it on a lighter. "All the objects have to be sent back to the customer," Walters says. "They always want it back, because usually it's a treasure." Well, in most cases.

And then there is that occasional doodle on a cocktail napkin that Walters says the artists turn into spectacular artwork that ends up gracing the flanks of a Zippo. They've also received the more ordinary—hats, ashtrays and T-shirts with imprints on them. "It's such a thrill to see all of it come in," Walters says. "It's just endless."

Some of the new designs in the works are extreme games, such as rollerblading and skateboarding, and additional millennium designs. But logos for cigarettes, beer, sports teams, the military, and special orders are always on the drawing board.

"The most interesting thing [about this job]," says Walters, "is that we are able to see everything that goes on in the world, because at some point it is requested to go on a lighter. So we can sit here in Bradford, Pennsylvania, and have an overview of what's going on in the world without ever leaving Bradford. It's an experience you would never be able to have if you weren't involved in such an international effort."

The Once and Future Lighter

Descendents of George Blaisdell continue to run the company. In March, Sarah Dorn, one of Blaisdell's daughters, and her two sons, George Duke and Paul C. Duke, took over total ownership from other family members in an amicable agreement. The company intends to remain in Bradford under private ownership. Last year, gross sales totaled $150 million. ▶

Zippo's lifetime guarantee is a big factor in why people buy the product.

The company markets the Zippo lighter as a source of portable flame. Advertisements promote it for lighting birthday candles, campfires, propane torches, pilot lights, and for use as an emergency light.

About 30 percent are sold to collectors who probably will never even take them out of the box, and certainly never light them. The company hosts the Zippo/Case International Swap Meet every two years—the next scheduled for July 21 and 22, 2000.

For the new millennium, Peggy Errera, assistant marketing communications manager, says they have no loftier goal than what they have now. "We want to continue to make the best product that we can make and stand behind it. We'll have new designs and new finishes. The product has not changed, and at this point, I don't believe we're looking to change the lighter."

In keeping up with the times, Zippo is selling a series of lighters for the millennium. Errera says that while brainstorming new ideas, the company decided it wanted to take some of the edge off the doom and gloom predictions and have a little fun. For example, (once you figure out how to pop open the clever tin it comes in) a snappy blue-matte-finish lighter sports the logo, "Zippo, the one thing not controlled by computers and guaranteed to work on January 1, 2000."

Repair Clinic

Anna Lombardo reaches into a large Hefty-lined plastic trash barrel beside her work station and pulls out an almost endless streamer of toilet paper. This is what one customer chose to wrap his prized Zippo lighter in to send back to Zippo's Repair Clinic. Lombardo, a repair technician, and Connie Woods, group leader, have seen just about every type of wrapping material imaginable. "You never know what you're going to find," says Woods. Between them, they come up with a quick list without much reflection: T-shirts, socks, duct tape, aluminum foil, plastic bags, mittens. There are as many ways to wrap a lighter as there are varieties of lighters.

Then there are the super-cautious people who wrap the tiny 2.05-ounce metal objects in miles of bubble wrap and send them by certified, registered and insured mail. Woods recommends insuring treasured lighters—and easing up on the bubble wrap.

The Zippo Repair Clinic, located a block away from the Zippo Manufacturing plant, might be one stop on an interesting journey a Zippo lighter takes. Errera says the fact that Zippo offers the lifetime guarantee is a big factor in why people buy the product. "People have to believe that we really believe in our product if we stand behind it that strongly," says Errera. "We certainly hope that it never has to come back for repair, but we feel that it is such a superior product that, with a little bit of repair, it should last a lifetime."

Many people do take the company up on its lifetime guarantee. That's where Woods and about 20 repair technicians enter the picture. A Zippo's temporary stay at the Zippo "Hilton" begins with check-in. From their little beds of bubble wrap, or whatever packing material they arrive in, the lighters get separated into various groups. There's a box for regular metal lighters, one for collectible lighters, which are treated with extra care, a box for powder coat or matte finish lighters, and a box for knock-offs and non-Zippo lighters, which have a fate all their own.

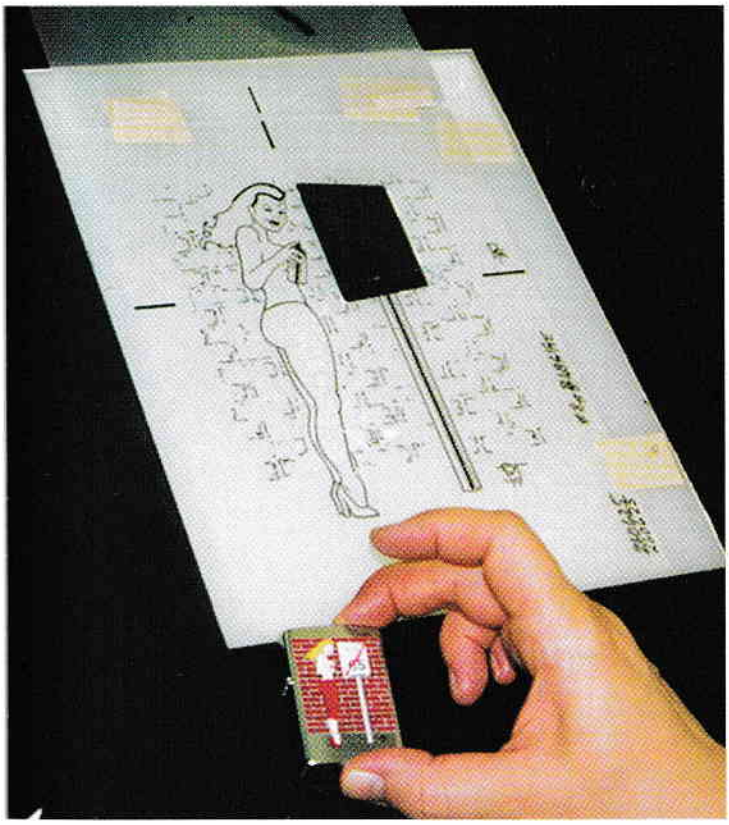
Most of the veteran technicians have a keen eye for fakes. Woods, with her 13 years of experience, can spot them in an instant. The sender gets the courtesy of having the lighter returned with a letter identifying the item as not being manufactured by the company, therefore it cannot be repaired. Woods says even rival Bics have been known to cross the threshold of the repair clinic.

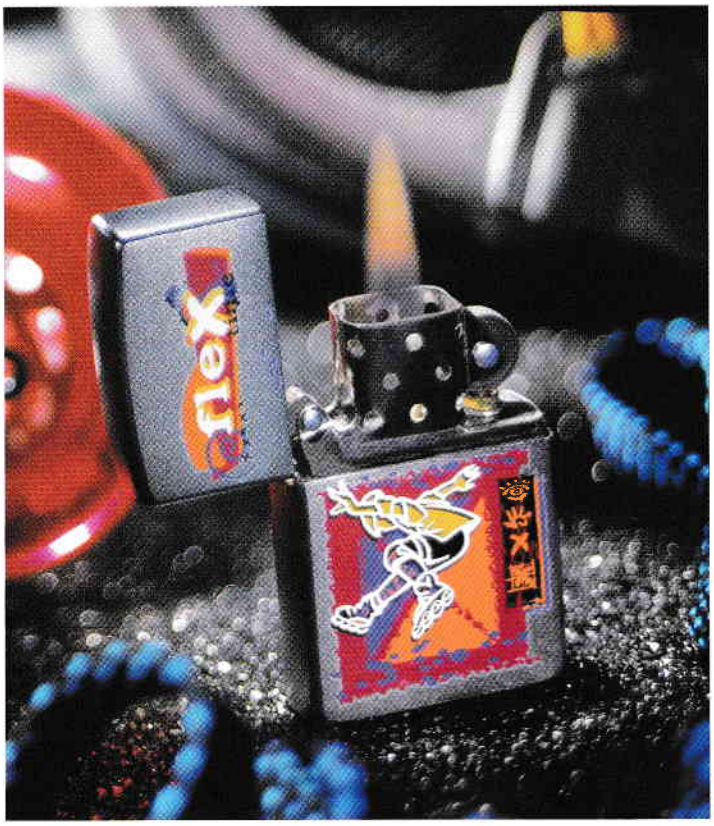
The Zippo lighters are then labeled with small sticky dots: Two red dots means extra special care, one green dot indicates some other item such as cash or a check—totally unnecessary since repairs are free—was sent with the lighter. All the customer's and item's information—name, address, model number, whether money was received, special instructions—is entered into the computer database. A bar code sticker is attached to the lighter for tracking purposes and the lighter is on its way again.

From here the lighter goes to Sandy Jeyakumar, in tear-down. She finds out what is wrong and gets the lighter ready for the next step. Some lighters are sent in their original boxes, in which case handling is a bit different—the box must stay with the lighter.

Barb Martin then enters the nature of the defect into the computer. Once the defective lighters are sorted and boxed together, the whole lot goes to its appropriate repair station. For example, broken hinges go to Jean Himes, who removes the old hinge and gets it ready for re-welding a new one on. After repair, they get fitted with a new insert if they arrived with one. Louise Poole is the fit-up person, making sure the inserts fit correctly and that moving parts of the lighter have the right moves.

Finally, when the lighter is all patched up, it's ready to get packaged, along with 1,200 of





From Mylar drawing board to finished Zippo, the art department does it all, left. Zippo pushes the limits with the new extreme sports designs, above.

its fellow boarders. That's where Linda Taylor comes in, preparing for their departure via UPS or U.S. Postal Service first-class mail. The computer is called upon one last time to print out the address label and record that the lighter has been repaired and mailed.

All the repair technicians eventually get trained to do all the jobs so that they can rotate among stations.

Visitors Center

A fairly new addition to the Zippo campus is the 15,000-square-foot visitors center and gift shop. This portal to the past houses an enormous display of tools, machines, photos, memorabilia and lighters made throughout the years since the founding of the company. The museum contains the repair clinic where visitors can watch, from behind glass, Woods, Lombardo and the other technicians at their task.

The center tells the story of the company from the birth of the first lighter, on display, to the letters from Desert Storm soldiers. One of the most significant parts of Zippo history is the deep connection with the military. During World War II, Zippo Manufacturing Company provided lighters exclusively to U.S. soldiers. Zippos could not be purchased on the U.S. domestic market: They were available only in post exchanges.

Letters exchanged between George Blaisdell and Ernie Pyle, war correspondent, hang on the wall of a replica of Blaisdell's office. Although the two never met, they became friends from afar. Pyle had a particular fondness for the lighters and recognized and wrote about their importance to the enlisted. Soldiers loved the lighters and used them not only for lighting cigarettes but for signaling, heating food and stopping an occasional bullet. A Zippo is credited with bringing a U.S. Army fighter plane to safety when, after the electrical system failed, the pilot used the Zippo to illuminate the instrument panel.

That Warm Feeling

Walking among the thousand or so people who make Zippos possible, you might begin to feel the warmth—and it's not because all the employees are standing around holding their fingers near the flames of a Zippo—that they feel toward their company. There is a genuine feeling that they care about the product and are almost affectionate toward it.

"We're all so proud to be a part of this effort," Walters says. "I think you can feel that as you go throughout the company. You can feel the pride and the careful nature that everybody takes with every little job that they have—that pulls us all together at the end. Those are the values that the Zippo family has shown us throughout the years."

Errera concurs. "The employees are treated very well," she says. "The family is very generous with their employees. Zippo is a cool product. It is fun to be associated with Zippo, and I think the people here take a lot of pride in what they do." ***P&T***

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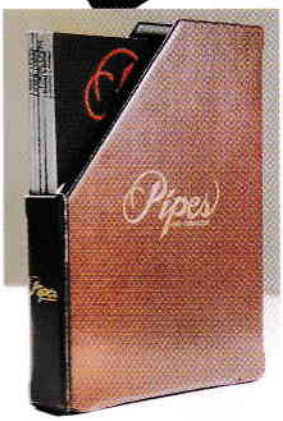

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For love of the leaf

McClelland Tobacco Company was founded and continues to operate on a sincere appreciation for the subtleties and wonderful potential of tobacco

by Chuck Stanion

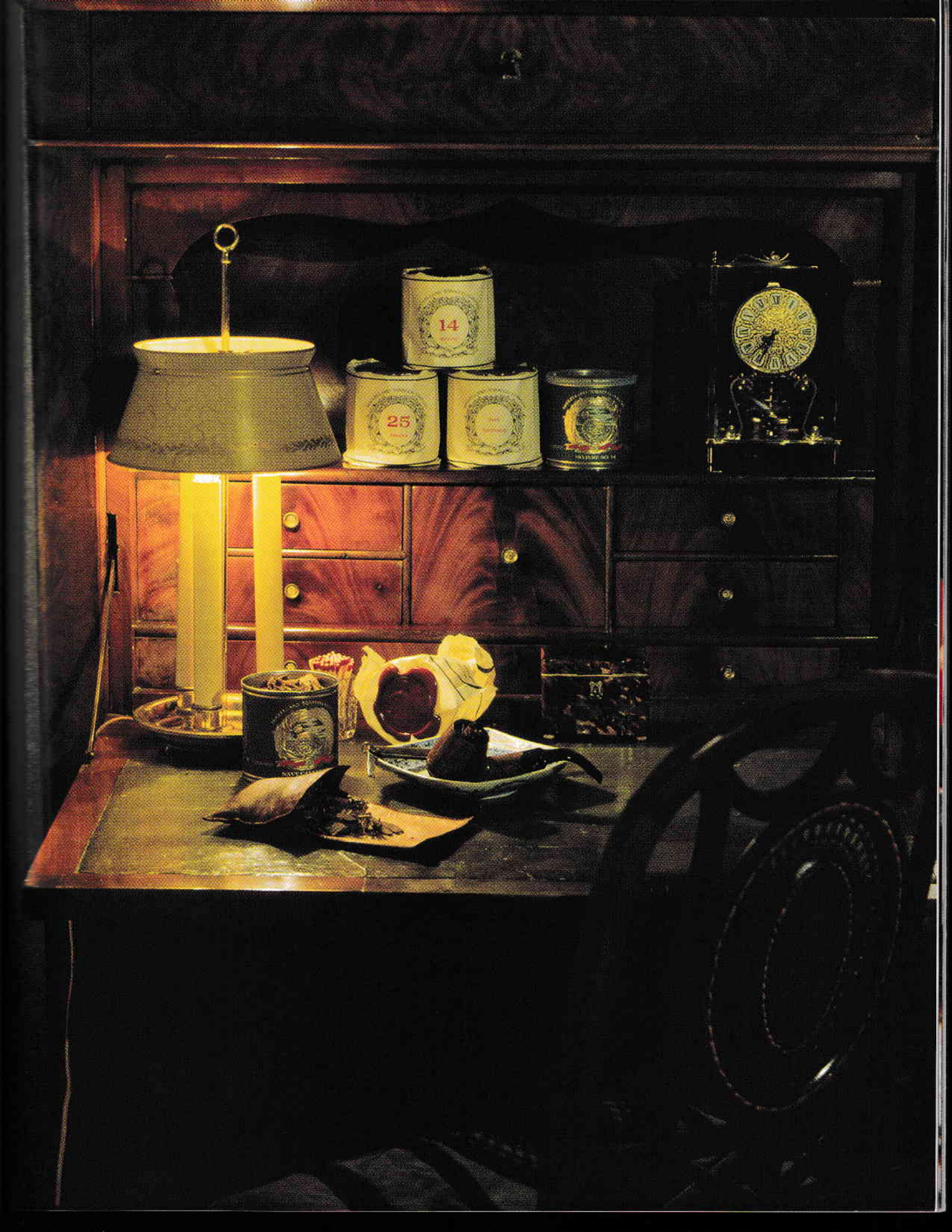
"The time involved in producing these blends is ridiculous," says Mike McNiel, shaking his head with a grin that communicates both amused exasperation and deep pride in his products. He is of average height and build, and even while seated comfortably he burns a lot of energy; his expressions are candid, his statements emphatic; his smallest gestures communicate his opinions with charismatic honesty. "You don't just bring leaf in and chaff it and throw it in a can and send it off to be smoked. We have dozens of steps it goes through to naturally age it before it is anywhere near the can. It is an incredibly complex, time-consuming series of careful steps from raw leaf to finished blend." And for Mike and Mary McNiel, owners of McClelland Tobacco Company, each step in that evolution is strenuously tested for excellence, beginning with the choice of leaf purchased.

"We're too small a company to personally purchase our leaf at auction," says Mary, sitting next to Mike, who is her husband as well as her partner. She has a pleasant and reassuring way of measuring her statements while maintaining firm eye-contact. She smiles and laughs often, with a sophisticated charm enhanced by a girlish enthusiasm for her subject. "At McClelland, we contract with leaf processors that go regularly to auctions, and they know the range we like to buy. So they purchase according to that, and present us samples, and we choose from among those."

That process is conducted by ceremonial meetings of the McClelland staff for what they whimsically (but also seriously) call The Sacrifice of the Tongue. "It's awful," says Mary, laughing. "It's torture. We get together and everyone smokes and tastes the tobacco we are about to buy. We certainly don't enjoy it, but we have to determine its quality. It is very hot, and it hasn't been aged, which makes a huge difference—it has to go through at least two summer sweats for it to mellow enough for us to use it in manufacturing. A lot of the harsher, volatile elements are still there. But if we are considering buying and using it, we have to taste it, so we can determine the potential of the raw leaf." Years of experience has made them able to extrapolate the characteristics of the leaf and predict from that awful, acrid smoking experience just how good the final product will be.

"You have to learn to get past the heat of that raw tobacco," says Mary. "It's interesting that tobacco is a cousin of the chili pepper, which is very hot too. But if cooked the right way, the chili pepper has a wonderful, complex flavor. I think the chili pepper demonstrates how tobacco can smoke hot until it has had a chance to age and mellow. Pure Virginias, especially, have a wonderful flavor that is better than any other tobacco there is. Mellow and deep, like a good salsa." ▶

Michael McNiel, Kristi Streit, Mary McNiel and Rafal Lazarczyk of McClelland Tobacco Company. The photo at right depicts the early days of McClelland, when the 10 original tobacco blends were packaged with paper overwraps and hot wax seals.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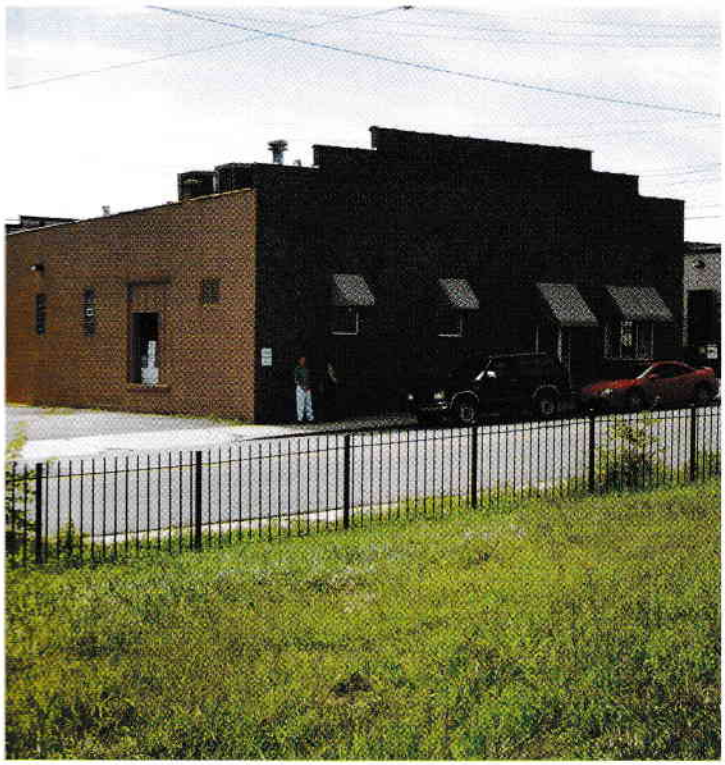
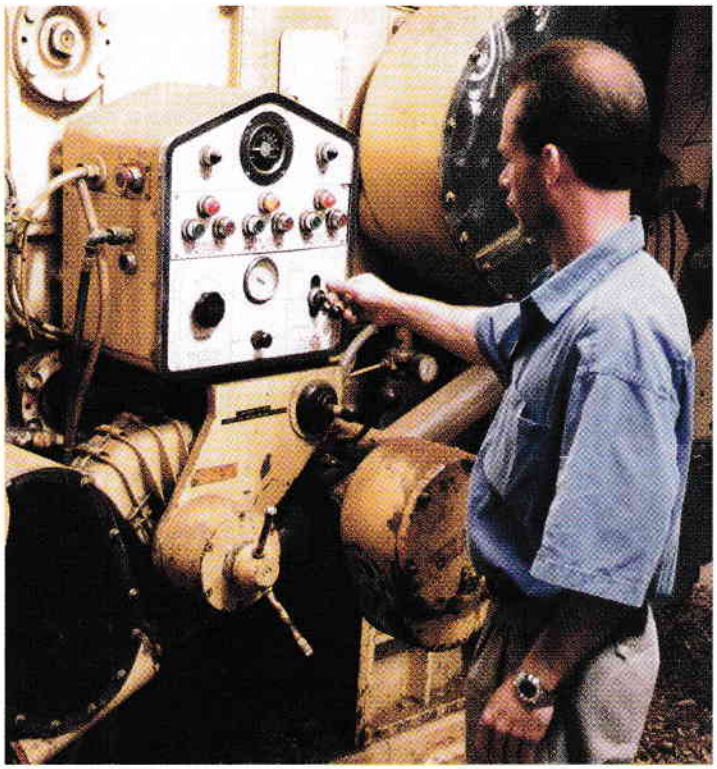




The McClelland building in Kansas City, Missouri, is a new acquisition for the company, which bought it and moved in just last year. Mike McNiel, above, is operating a machine called a C-3 cutter, which McClelland uses to cut all its aromatics.

But in its raw form, even the finest Virginia tobacco is still a vile smoking experience. "We choose tobacco that doesn't leave an aftertaste, which is a giveaway that there might be a flavor problem later," says Mike. "Generally speaking, if there is a problem in the initial stages, it's not going to get any better. It's just going to get worse. So we spend a lot of time working with raw leaf. Some leaves can be absolutely beautiful when you look at them, but for some reason the soil wasn't quite right, or they got too much sun, or something has happened, and no matter how beautiful it is, if it isn't right nothing we can do will make it right, so we don't buy it."

"You know," says Mary, leaning forward and lowering her voice, "the finest tobacco has a particular feel, a wonderful tactile characteristic." When Mary McNiel talks about tobacco she is mesmerizing; her voice seems to float you right into the tobacco field; you can almost smell the plants and the earth and feel the leaves brushing against you. "You can tell from the texture and the color where the leaf has grown on the plant. But you have to consider that each plant is an individual. Each one grows independently, in different parts of the field, where different minerals and elements cause different tastes. It all makes a difference."

"And all those variables," adds Mike, "will dramatically affect aging later on. From leaf bed to final processing, everything will make a difference."

Different plants may produce different flavors, but, even more significant, different years make a big difference too. Crops vary in quality from year to year, but McClelland compensates for that natural variation by purchasing large quantities of leaf when good years present themselves. "When the crop is excellent," says Mary, "we buy just as much as we can afford, and save it. That way we aren't forced to buy crops that aren't so good." They also spend considerable effort in finding leaf with the same characteristics as in previous years, so that consistency of flavor may be maintained in the blends that smokers have grown to enjoy. A noticeable difference in flavor would be devastating to the expectations of loyal customers.

The search for fine crops is a never-ending project. Although McClelland doesn't actively participate in the tobacco auctions, the McNiels often find themselves in tobacco country. "We are always buying leaf," says Mike, who speaks about tobacco with a sort of puzzled reverence, as though amazed that something so simple can be so complex. "If we pass through a tobacco field when we're driving," he says, "I just have to stop the car. I can't help myself. I get out and stand in the mud, and stare at the plants for an hour, until Mary yells at me that we have to get going. Then we go by the barn,"—his eyes go slightly out of focus as he sees himself back in that strangely miraculous place—"and there it is, flue-cured and ready for auction. And we go right in and start looking at it."

"Auctions are great fun," says Mary. "We have followed along with some of the major leaf buyers at times. It's like a choreographed dance...lots of hand signals, and they move so fast."

"It doesn't take long for that whole warehouse to go," says Mike. "With the right auctioneer it's almost musical. Then it's on to the next barn, and the next. Those buyers are amazing. They can spot what they want from 10 yards away."

The majority of the tobacco leaf used at McClelland is American. "We think it's the best," says Mary. "Although the leaf coming out of Brazil and Zimbabwe and elsewhere is good, we feel the finest leaf available is American. So that is what we prefer."

After auction, the tobacco is in whole-leaf form, including the mid rib of the leaf, which is cut out by the leaf processor. The tobacco is washed and cleaned through several processes that remove all the sand, rocks and debris from the field. Then the water content is adjusted, with the humid-

You'll never have the opportunity to smoke the leaf Mike McNiel is examining above left, because the entire crop was destroyed by hurricanes Dennis and Floyd. However, some excellent leaf made it to market before the bad weather, and Mary McNiel, right, checks the quality.

ity altered to protect the leaf from mold. "And then," says Mike, "it's ours."

The cured leaf is blended according to McClelland's specifications after raw testing and placed in large cardboard cartons, successors to the hogsheads of the past, and stored in warehouses to be aged for at least two years, sometimes more, to mellow. Then the art and creativity of the blender truly moves into high gear. McClelland recipes begin with these strip tobaccos (aged leaves with stems removed for proper storage.) Each component, sometimes blended before storage and sometimes not, is used to attain the flavor required for a particular product.

It may be one grade and crop of Red Virginia that is chosen for just the right effect. Or perhaps a couple of types of Lemon Virginia. But it is decades of experience and nearly photographic taste memory that allow the McClelland team to choose the appropriate components for producing and occasionally modifying the blends, like gourmet chefs adding ingredients to a delicate sauce until the flavors work together for the desired effect. This is an ongoing process, as tobacco is a crop which undergoes subtle changes each growing season.

Each batch is then pressed, aged again, and cut at the McClelland factory where total control is maintained throughout each process. Moisture, flavor and color are monitored at each stage. Once the product is deemed finished and is brought to proper smoking moisture, it is placed in cans and allowed to age another six months to a year or more. That additional aging contributes an extra measure of mellowness and improves the aroma of the blend. It is expensive to allow product to sit like that, but essential for the quality required by this company.

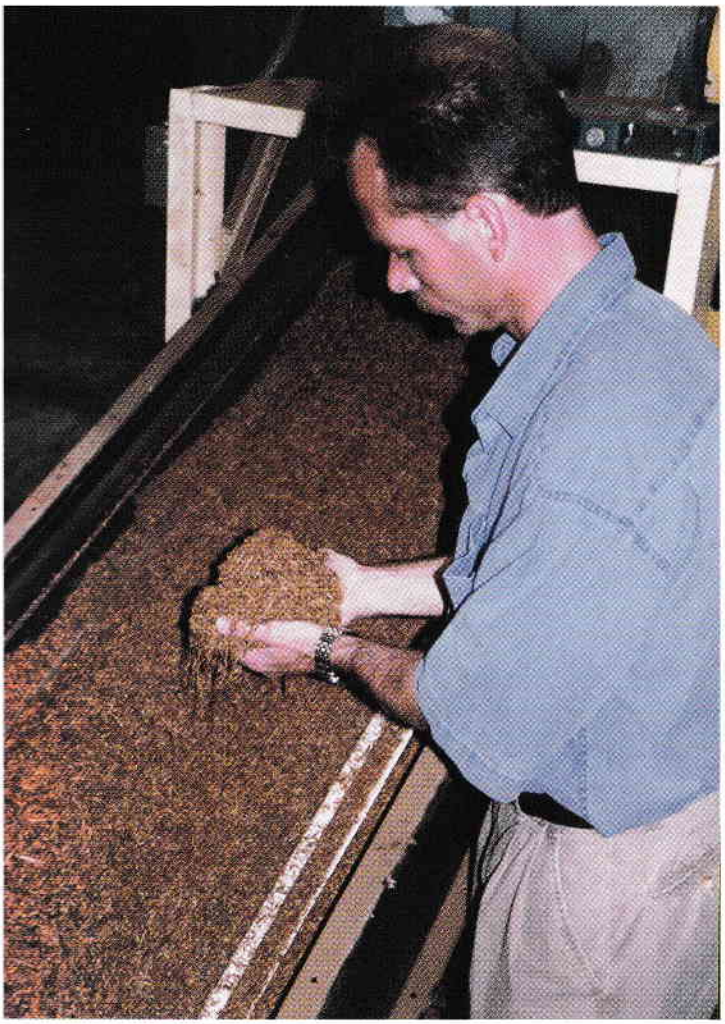
Many of the procedures McClelland uses are proprietary and not intended to be public knowledge. But Mike McNiel admits that "we have far more failures than successes," particularly in the category of new experimental blends. Any "failure," though, is not because of incompetence, but because anything not judged to be superior is quite simply inadequate. "If there is any doubt," says Mike, "it goes directly into the trash. On occasion, if we feel something has potential, we'll work with it for a few months or a couple of years, and then we'll throw it in the trash. It has to be excellent. I think the older we become the pickier we are."

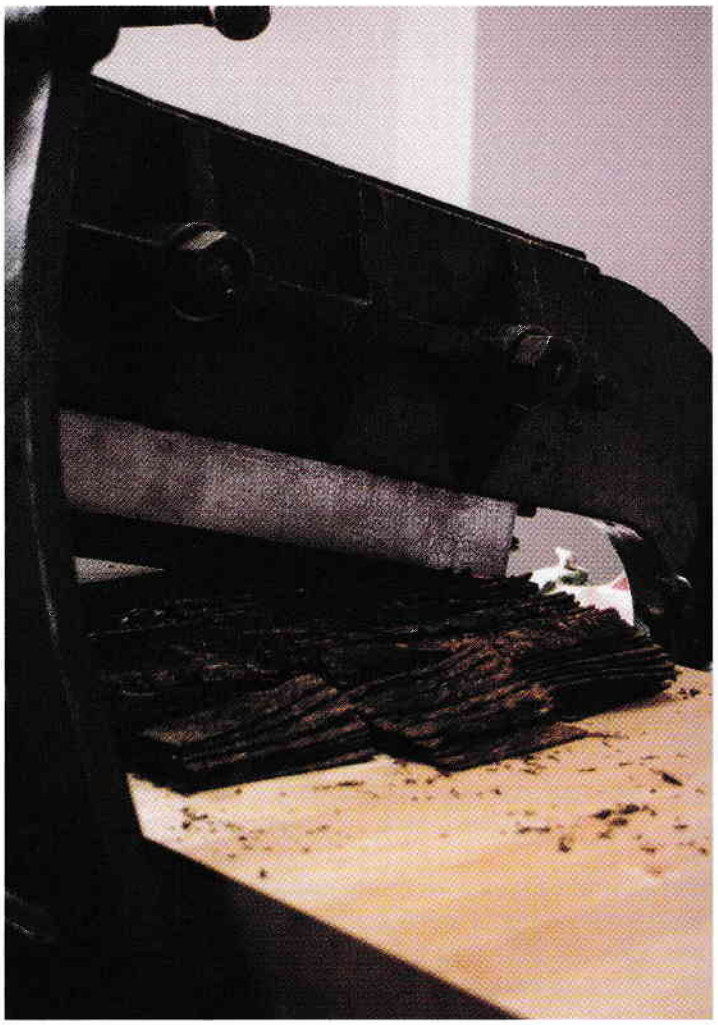
Perhaps this philosophy is why it has taken more than 20 years for the number of McClelland blends to increase to its current production from its original five Virginia and five Oriental blends. Back then there was no factory—just a basement. And McClelland at that time consisted of only three people: Carl Ehwa, his close friend Bob Benish, and Carl's wife Mary Ehwa (who would, much later, become Mary McNiel).

Carl Ehwa's name is familiar to many pipe smokers as the author of *The Book of Pipes and Tobaccos*, published in 1974, which is among the most informative books on the subject, but is, unfortunately, now out of print. Carl and Mary wrote the book together, and it was a natural project for two people who found themselves so embroiled in and passionate about tobacco.

"It really started when Carl lost his job at an electronics store, which went out of business," says Mary, remembering back to 1969. "He was despondent about that, as anyone would be. We were at his parents' house one evening, and Carl was saying he just didn't know what to do with himself. We all thought he should do something he loved, and we asked him what that might be. 'I love my pipe,' he said. So we suggested he go to one of the old-time tobacco shops there in Kansas City and offer his services. 'All right,' he said. 'I'll do it.'"

Ehwa found himself working for Fred Diebel, who owned an excellent shop in Kansas City. He was soon developing new blends for Diebel's, and in short order he was in charge of a small Diebel's tobacco





Mike McNiel examines the burley on this conveyor belt for cut, consistency and moisture. At right is one of the vintage Legg guillotine cutters used for flake tobaccos. It is a slow process by today's high-speed standards, but it is very accurate.

factory. He had a tremendous facility for the industry, and saturated himself in the study of tobacco, wanting to learn more and more. In 1971 he and Mary decided a book needed writing. "We knew we'd have to sell it, so we wrote a chapter and an outline and a letter," says Mary. She laughs. "I like to say that Carl wrote the book, but I sold it, because I wrote the letter."

They went to bookstores to look at other books and decide who they wanted to publish it. "We were a little naive about the whole process," admits Mary. They chose a publisher and wrote him, but he wrote back saying that his company did not publish tobacco-related books. But a remarkable piece of luck helped them at this point: that publisher was a pipe smoker, whose best friend was also a pipe smoker who happened to be an editor at Random House. He hand-delivered the submitted chapter to his friend, and the book was accepted.

Random House decided it should be a picture book, which was fine with the Ehwas. They wrote it. It had one printing. All copies were sold. Now it is a rarity.

"The management decided not to pursue any more tobacco-related work," says Mary. "So that ended it. They owned all the plates, all the materials, so we didn't pursue a reprint."

It was 1977 when Carl and Mary Ehwa decided to start their own tobacco factory. Bob Benish joined the team and they started work in Carl's grandparents' basement, naming the company after Carl's grandfather, Dr. McClelland.

Perhaps as important as the name, however, is the emblem of McClelland Tobacco: the whale that appears on the regular series tobaccos.

"That is from a story from my family," says Mary. In 1915, when Mary's father was 17 years old, he was traveling by boat to America. He had no money; he understood no English. The crossing was in its third month, and his hopeful exuberance was waning. Perhaps leaving the farm had been a bad idea.

"Suddenly," says Mary, one day a pod of whales appeared. My father thought they were the most beautiful things he'd ever seen. Totally unexpected. It changed his fear to anticipation of the next wondrous and beautiful thing awaiting him in America."

That episode in Mary's father's life was filled with symbolism of beauty and hope, of courage and of rarity. The Ehwas decided that was appropriate for their new company and the quality of the tobacco they would manufacture.

In 1980, Bob Benish had the opportunity to pursue his own greatest love: baking. He left McClelland, and Mike McNiel, who had worked with Carl Ehwa at Diebel's, joined the company. "We really owe a terrific debt of gratitude to Fred Diebel," says Mike. "He got us started with tobacco." Mike's passion for tobacco was equal to Carl's and Mary's. "The first time I ever spent a day handling tobacco back at the Diebels factory," says Mike, "I knew that was what I wanted to do with

my life. There was never any doubt from that day on."

1980 also brought a change in the cans and the presentation that McClelland used. "Originally," says Mary, "we put a paper overwrap on each can with a hot wax seal. It was very impressive, very traditional looking. We wanted the cans to stand out on the shelf, to get people's attention." Again she lowers her voice. "But we were also hiding the fact that you couldn't open the cans without a can opener."

"We found the pop-top cans in 1980," says Mike. "The retailers were saying the bags didn't show up that well on the shelf after all, so we removed them. It had been a very labor-intensive operation anyway."

The numbering system on the bottom of the cans has remained since that time as well, which is great for collectors of aged tobaccos, since the date of manufacture is embedded in those six numbers. The first two numbers are the product number, indicating Mixture No. 8, or 12, or whatever. The next two numbers are an internal code designating the batch. And the final two numbers indicate the year the blend was put in the can.

So the company slowly grew. More blends were added. Two more staff members joined the company. The McClelland basement seemed to get smaller and smaller.

Tragically, in 1982 Carl Ehwa, 36 years old, suffered a burst aneurysm while weight lifting. When he regained consciousness, he began a slow, subtle deterioration toward an entirely different personality. His mind no longer perceived reality as it had. He no longer took interest in tobacco or cooking or photography or any other of his former passions. He took a separate path until his untimely death at age 50.

Carl's departure was devastating to Mary and to the company, but years passed, as they are wont, the tobacco company continued on, and that unforgettable loss was at least eventually accepted.

The company has continued to slowly expand since those days, always evolving along lines of high quality. The basement factory had expanded until it filled the house, and was vacated in 1985 in favor of a commercial building in midtown Kansas City. "Part of the motivation for that move," says Mary, "was the fact that the insurance company discovered it was insuring not just a home but a factory, and they strenuously suggested that we move."

More years passed. In 1993, Mary and Mike McNiel were married. The company continued to develop. In 1998, a larger building was purchased, and the company moved again to accommodate its growth.

Quite a bit of bulk tobacco is manufactured, "but more of it really should be in cans," says Mike. "It is all high quality, but people have grown accustomed to the bulk. There are nine matured Virginias in bulk, seven English blends and gosh, a lot of aromatics." Still manufactured are the five original matured Virginias in the brown cans, and the five original Orientals in the green cans. Also available in cans are two cigar blends, Christmas Cheer (a different vintage every year since 1992, excluding 1993), five Craftsbury blends, two 221B (Sherlock Holmes) blends and six Personal Reserve blends.

"Our real love," says Mary, "is developing new things. It is very satisfying to work something through and get it right. It's the creative process that is so invigorating. And it leads to new things. For example, when the Conclave of Richmond Pipe Smokers asked us to develop a special blend for their 1997 show, we came up with Black Shag. We never expected to actually market it afterwards."

"When we completed it," says Mike, "when we finished that first batch, I said, 'I'm never making that again! That is it.' I mean, all the processes, and the constant worrying over it...I said, 'we don't have time for this kind of blend. It'll never happen, even though it's good, we don't have time to do this.'"

But after Black Shag was introduced at the Richmond pipe show, the calls started coming in. "Everyone was going nuts," says Mike, "and I thought, OK, maybe we should do it. Now it's a great-selling blend."

The newest McClelland blend, Arcadia, was another challenging project, but one that the McNiels are particularly proud of. "I think it is the best thing we've done," says Mike.

"Once we start investigating something," says Mary, "we really get interested. We love the Jeremy Brett Sherlock Holmes films. Arcadia was Dr. Watson's favorite smoke. In *The Crooked Man* at the beginning of the story, Holmes visits Watson late at night when Watson is just about ready to go to bed and not smoking. Holmes comes in and says, 'Aha! I see that

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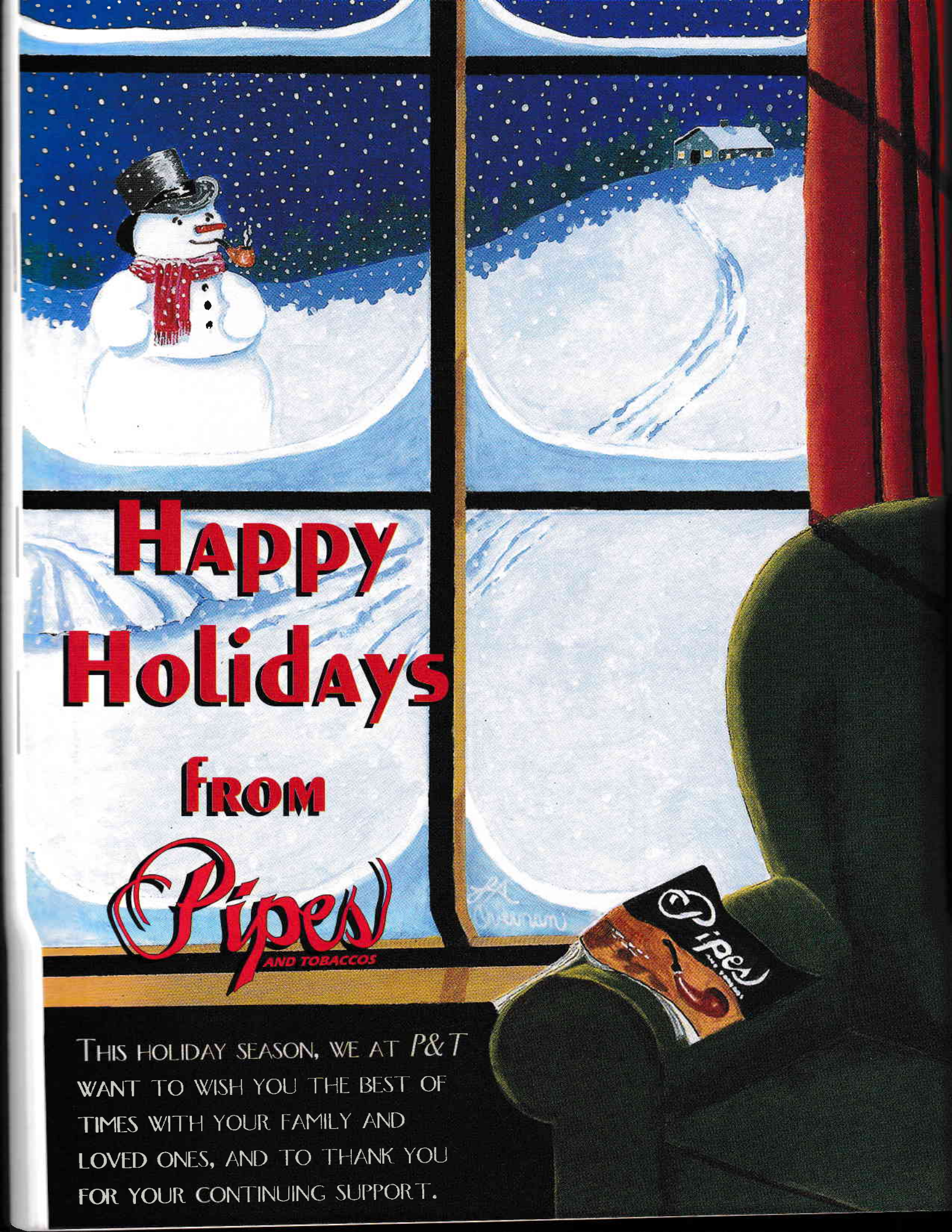
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you've been smoking Arcadia.' 'How do you know that?' says Watson. 'It's obvious from the distinctive white fluffy ash on your jacket .'" Mary smiles in admiration of that film moment. "It's just too good. So much fun. So we decided to investigate the Arcadia."

"It was a Craven tobacco," says Mike, "but we didn't know which one, and we didn't want to be wrong. So we asked Linwood Hines of the CORPS to see if he could find some written reference that would lead us to the correct blend."

"He sent us a 1923 Carreras catalog that showed the Craven mixture," says Mary. "And it mentioned J.M. Barrie, who wrote *My Lady Nicotine*, and made the name famous. In the catalog it said that Arcadia was the Craven Mixture. Well, Carreras, a very old company, founded in 1788 in London, is no more. As far as we know, that mixture could be somewhere, but we couldn't find it. But we did have one 65-year-old can, and then we got from a collector a 32-year-old can and a 27-year-old-can. So we started to take the blend apart, to see what was in it."

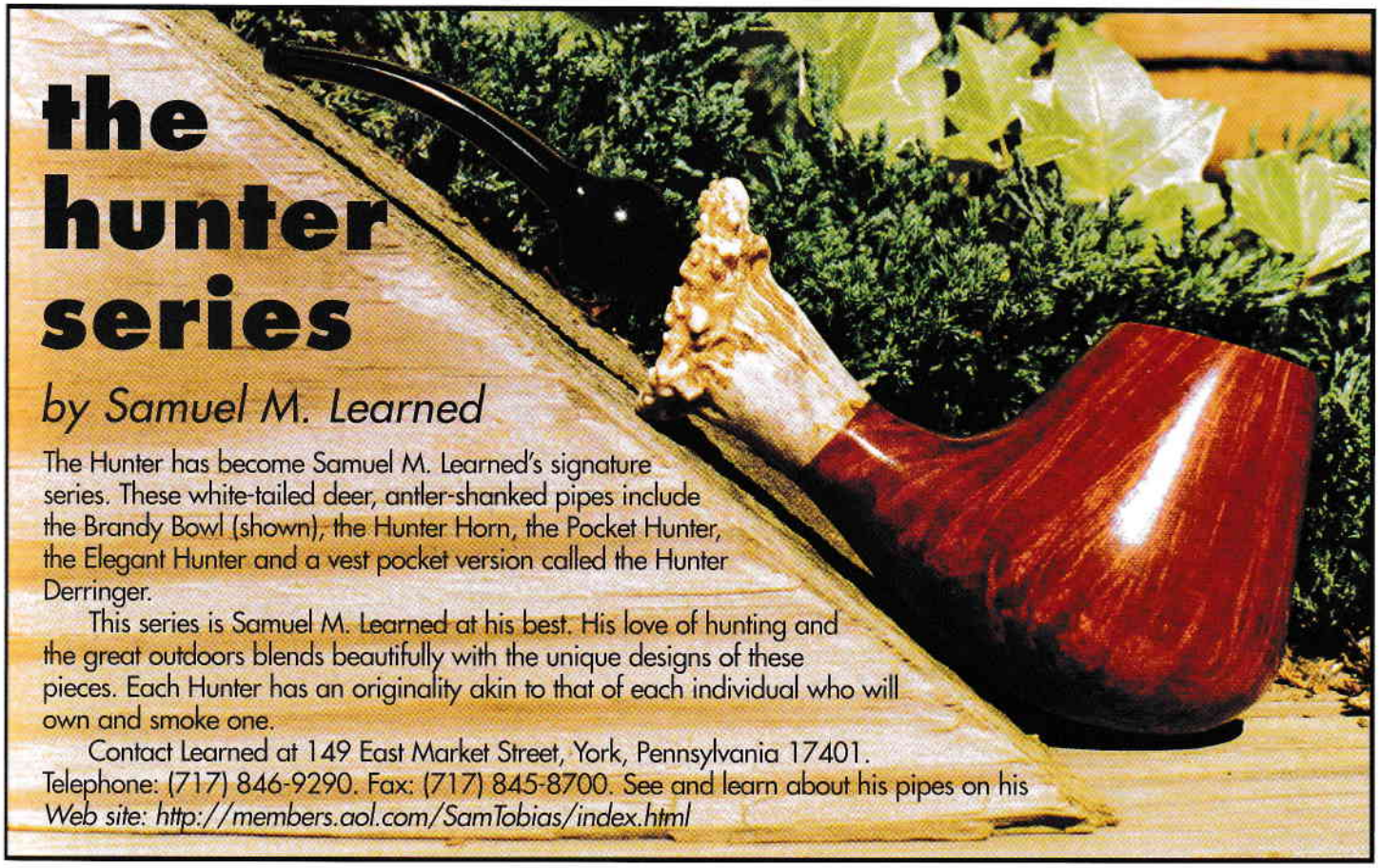
"That was a lot of fun," says Mike facetiously. "Sitting with a giant lamp beaming down and staring through a big magnifying glass for hours, picking the tobacco apart with tweezers, looking at each strand for 20 minutes to make absolutely sure what it is. Burning an occasional strand to smell it. Writing down each strand's identity, keeping them in separate component piles, and adding it all up. We ended up with 99 percent of the total weight, so we had very accurate proportions figured out. Then smoking each of the components to verify what they were." It seems ironic that so much detective work went into discovering the properties of this tobacco for the McClelland 221B series. "You know," continues Mike, "you don't think about it, but how many strands of tobacco are in a can? It took forever. And it's funny, but we talked with a lot of collectors to get their impressions of the characteristics of Craven. And a lot of what we heard was in Craven, wasn't!"

"It is not a modern tobacco," says Mary. "It's made of the types of tobacco that would have been smoked in England at the time that Dr. Watson would have been smoking. But we aren't going to say what is in it."

"It's the tobacco that stops all conversation," says Mike. "We'll never reveal the ingredients. But we have to give Carreras great credit, because when we examined it and realized what was in Craven...well, it is absolutely spectacular. We had to do an extensive search for the leaf, but we found it, and we are quite pleased."

"But the point is," says Mike, "we didn't want to put out some random tobacco and call it 'Arcadia.' That's ridiculous. If you don't have some kind of accuracy and research in the tobacco, you're just using the name. I could put "Arcadia" on Raspberry and Cream, but that wouldn't be right, it wouldn't be honorable."

That pride and sense of honor drives the McNiels to produce the very highest-quality smoking mixtures possible. It is not in their makeup to produce anything that is not exemplary. "If the quality of available leaf ever went down," says Mike, "to the point where we didn't like our own product, we would shut the doors. We would shut the doors immediately and end it all, because our name is on that can and I'd rather find something else to do than put out something that isn't right. I would rather go out of business. That way we could say, 'Well, at least we went out with a great name.' So McClelland will always be high quality. We'll never change." *P&T*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TRIAL BY FIRE

by William Serad

Everyone who has visited a reputable tobacconist is familiar with the gold McClelland whale on the label of various colored, distinctive 100 gm tins (they now have some available in 50 gm tins). A unique characteristic of their products is that I don't know a single soul who dislikes them all, a testimony both to the breadth of the line and the quality of products.

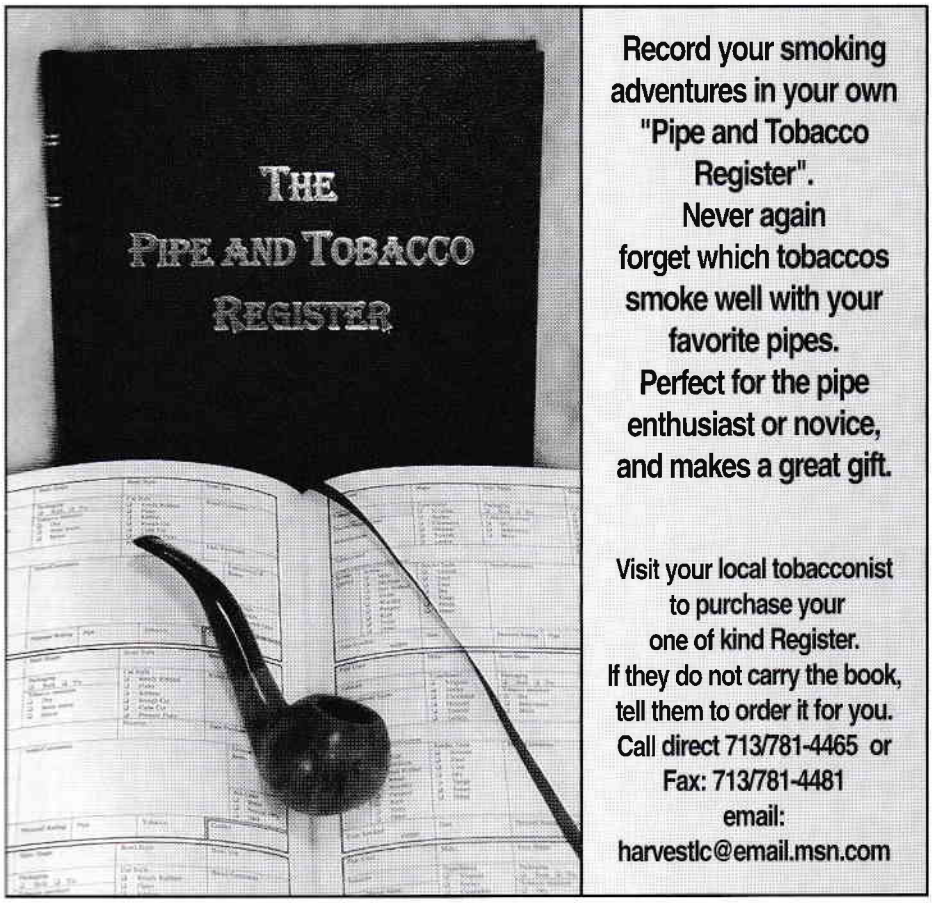
McClelland has uniformly very fine products, something for every taste—desirable since not everyone has the same taste. To me, where it outshines all others is in the Virginia flake arena. Not only does McClelland make the finest flakes available, but it has taken the art of the flake to new heights. You will find an occasional bell-ringer from other manufacturers, but the sheer variety, the remarkable depth of McClelland's product line in flakes is unexcelled. Moreover, some of them represent innovations in mature Virginia flake production that go beyond even the historically great flake producers of England and Scotland, and, dare I say, are genuinely unique. Nobody does flakes like McClelland does flakes.

No. 24 Matured Virginia (Flake—Matured Virginia Series/brown label)

This is a highly variegated Virginia flake made from Old and Middle Belt leaf with a touch of Drama (not the soap opera variety, but a Macedonian leaf). The color runs the gamut from pale yellow through deepest brown, nearly black. The label recommends it for those who prefer the darker Virginia flavors. It definitely lacks the high notes of No. 27, and does not really have effusive low notes, but "dark" does not capture its complexities. There are layers of flavor, and contrasts within a single bowl as it unfolds. A certain tang at times is enveloped by elegance; underlying strength gives way to delicacy. If you smoke this quickly, it is a waste because a single note develops and the variation disappears. This is my favorite of the brown tin line, and if you want a first experience with a matured Virginia flake, this would be my suggestion. The flavor would probably get through even a funky old pipe.

No. 27 Matured Virginia (Flake—Matured Virginia Series/brown label)

This is a shag cut (very thin slices) from orange and red Virginia leaf in cakes, giving it a rusty color with flashes of gold. Virginias tend to be hot, in part because of sugar content and in part because of burning characteristics, but this is exceptionally cool. It is suitable for all-day smoking, as the label says, and the flavor never varies. It could be characterized as round but not as full as the heavier Virginias, and has those wonderful top notes that some Virginias carry. I tend not to rub flakes out too much, and this burns a very long time in an average sized bowl. Over the years, I have smoked this off and on with pleasure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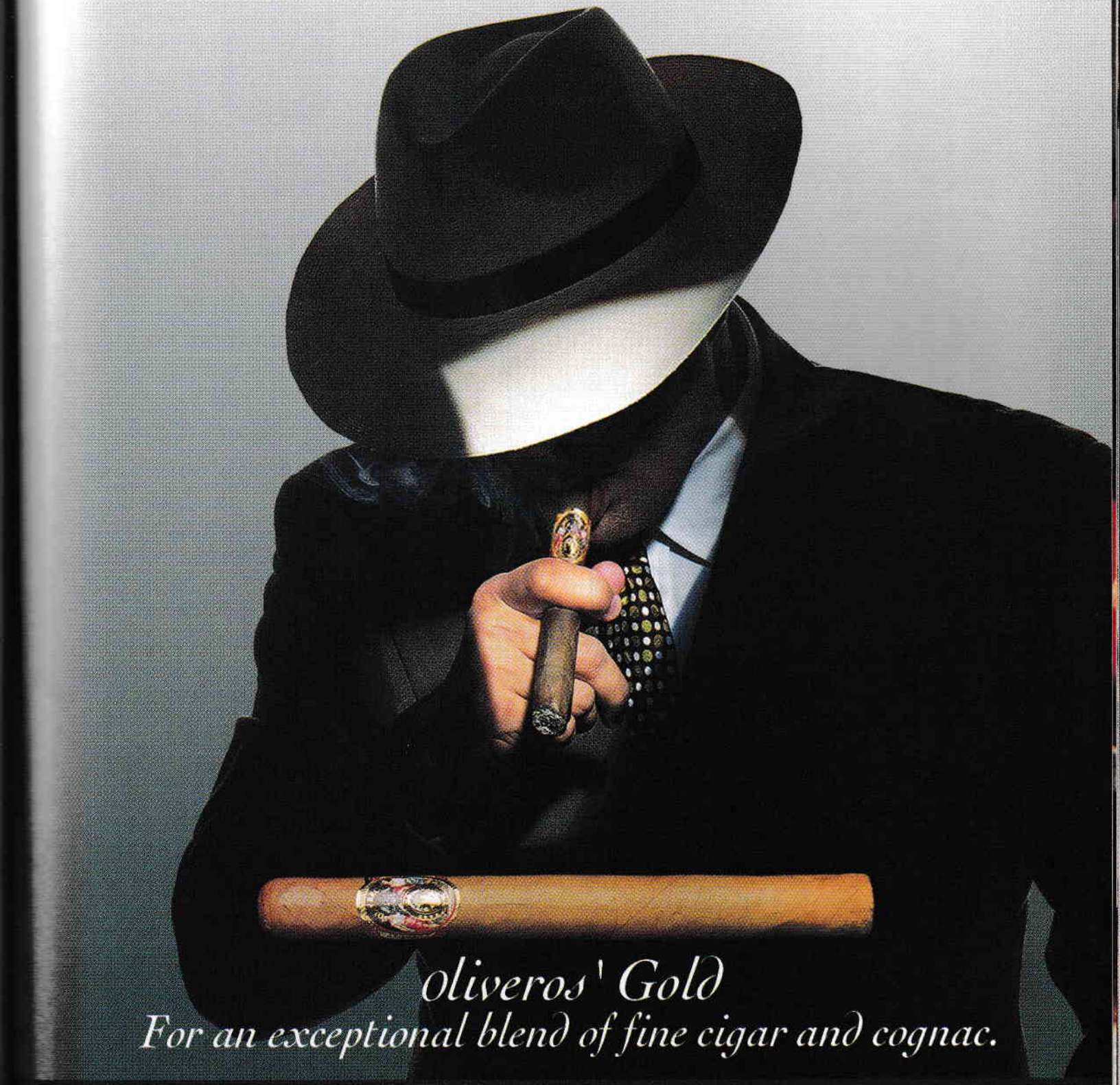

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straight up, and have successfully used it as a base or mixer with other blends, where it becomes a companionable component to the other ingredients. It burns very cleanly to a pale, mottled gray ash.

Mixture No. 8 (English—Oriental Mixture Series/ green label)

Round, mellow and convivial an English as can be found, it happens to be one I am fond of from the green label series. It has a fully rubbed-out red cake base imparting a natural sweetness, which is probably what appeals to me. The Latakia and Orientals are present and significant, but do not provide the focus of its character. I have smoked this for so long, I forget when I started, but have gotten away from it in recent years in favor of more distinctive and individualistic English blends. No. 8 is really something to come back to again and again with pleasure, like an old friendship. I like it best in medium to large bowls.

Dark Star (Flake—Personal Reserve Series/black label)

This is the blend that makes me say that McClelland has surpassed even the great old tobacco houses of England and Scotland for flakes. It is so refined, so elegant, and so grand. It reminds me of the end of the Verdi Requiem with full chorus and orchestra unrestrained when the soprano reaches high C singing *Libera me*, sweeping above all else, then singing at the bottom of her range the final passages over the chorus, sustained with the utmost expression of control and art to the end.

Dark Star starts as high-sugar bright Virginia. By the time years of aging, stoving, and pressing go by, three times no less, it looks like fudge and smells in the tin like vaguely acrid tea. It blossoms into naturally sweet, piquant music under the match, with a unique and compelling aroma that does not hang in the room. The flavor fairly bursts out at first, and then sustains itself to the very end with a calm certitude. What a magnificent accomplishment! Try it in any size pipe at any time, and watch it leave the walls of the pipe clean after burning to a pure white ash. A marvel.

Mixture No. 12 (English—Oriental Mixture Series/ green label)

This is very British, and you need facial hair to smoke it properly (just kidding). It is full and rich, well balanced even though it has a goodly amount of Latakia. Very dark in appearance, it burns slowly and contemplatively. I think it's best in a medium to large pipe, and a full bent would do well to fit the demeanor of the blend. The tin aroma made me want to sit and huff it for a good while before packing a pipe, and the smoking experience was quite superior. Good form, as they say in cricket.

Blackwoods Flake (Flake—Personal Reserve Series/ black label)

A flake of red and stoved black Virginias, this is austere, cultivated and reserved. If your preference is for the obvious, this is not for you. It might not be immediately accessible to casual puffing, but tastes can be cultivated and it would be worth the effort. I prefer this to St. James' Woods, though with the exception of the Perique, the ingredients are the same. Blackwoods is tilted more toward the red Virginia than the stoved black compared to St. James' Woods, I think. Regardless, I liked this. It leaves the walls of the pipe clean and went well in any sized pipe.

Bombay Extra (English—Personal Reserve Series/ black label)

I have tried Bombay Court in this series, and it is a nice, unexceptional English-style blend. Bombay Extra starts with Bombay Court and gets juiced with red Virginia, Perique and more Latakia. The result is what I think of as the classic Scot-

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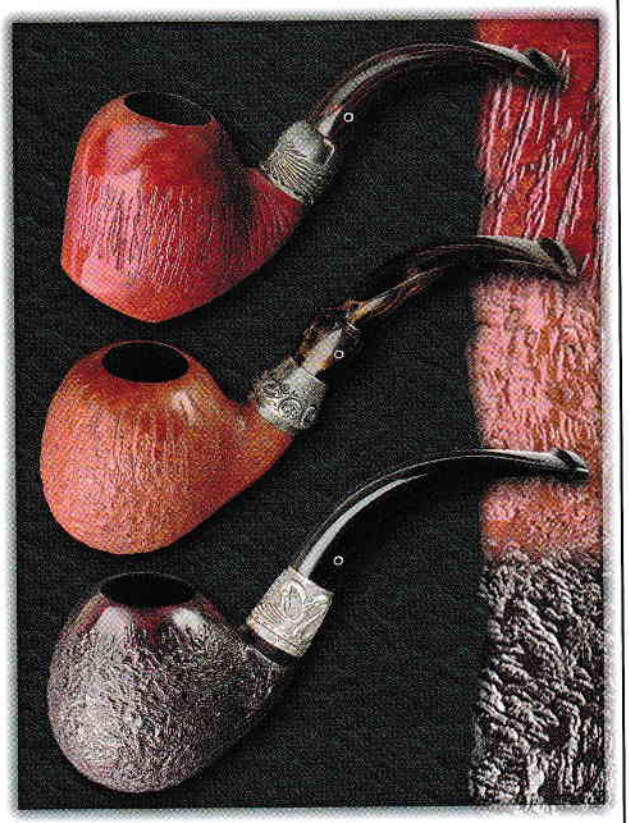

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tish blend, English-like but heavier in the condimental leaf though not as heavy as a Balkan. This is a very fine example. The Latakia component is generous, but does not swamp the other flavors, just as it should be. The Turkish is ample without making it burn too hot, and the other components add their own idiosyncratic gifts in balance. This is a very rich and full blend, excellent after a meal, and best to me in a mid-sized pipe. I think Bombay Extra is probably one of the more successful McClelland English blends.

Christmas Cheer 1999 (Flake—Limited Edition/red label)

Young, cheery and bright, this flake is made from orange flue-cured Virginias of the Carolina Border Belt crop of 1994. It is quite sugary in that natural Virginia way, and consequently might be a bit hot without some care. This also means it will age very well. It actually got better as I went down the bowl, and the flavors metamorphosed into something more sophisticated. It shows the complexities one can find even within a single crop of Virginias. I would certainly suggest buying some for a cheery 1999 Christmas, but stocking up some cheeriness for when the Grinch may visit in years to come would be prudent.

Dominican Glory Maduro (Flake—Cigar Blend/red label)

Adding cigar leaf to a Virginia flake is the equivalent to adding a sub-woofer to your stereo system. Matured Virginia flakes tend toward the high to mid-range of flavors, though there may be great depth and richness. With this flake, a whole bottom realm is present which is usually not encountered. The fact that the leaf is maduro is its success. Dominican Glory Maduro, he opined in unison with me, is a whole other story. There aren't many blends around with cigar leaf (Cornell & Diehl has some, as does Dunhill, but Dunhill uses Cuban leaf and consequently you can't get them here), and this is a grand success. It has an excellent aroma, and the flavor is big in the middle and bottom. If you haven't tried cigar leaf blends or you like cigars, you should give this a shot. This advice from somebody who doesn't even like cigars…

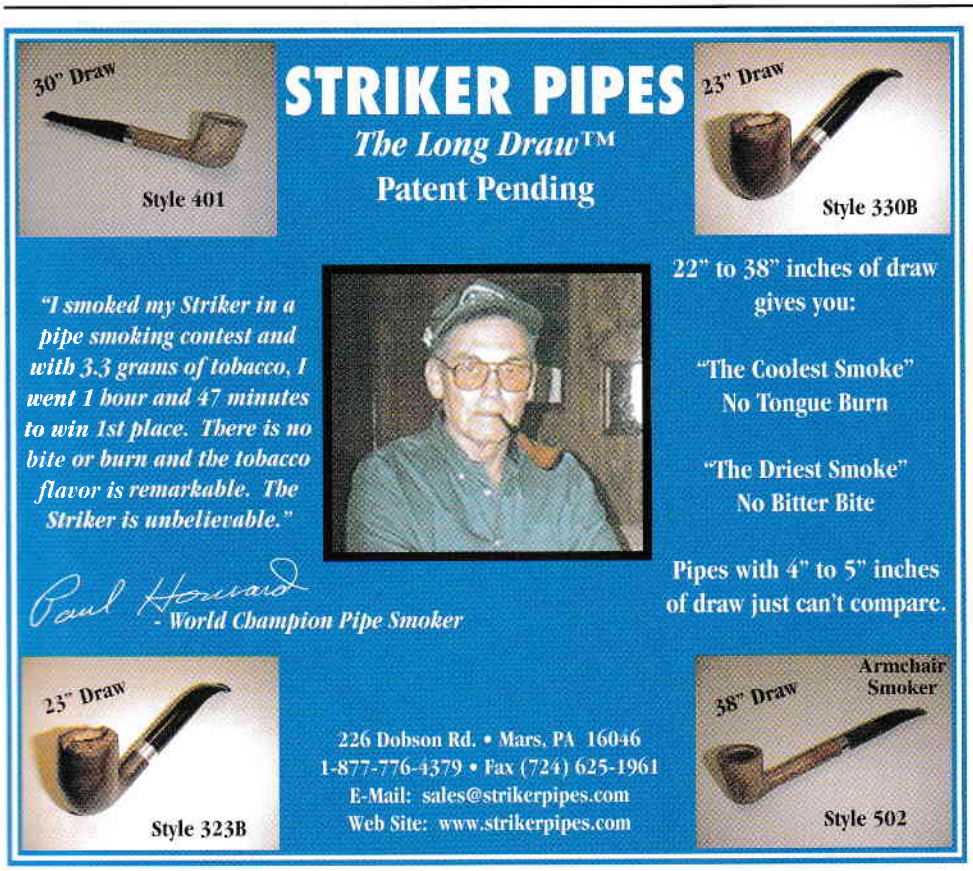
Black Shag (Virginia, rubbed out—221B Series)

The first in the 221B Series, it is a very finely cut stoved Virginia running from dark red to jet black. This is characteristically McClelland, and is probably significantly more elegant than what the Great Detective puffed at in his old and oily clay. This is cool, has high to mid-range notes and a certain restrained pungency and tanginess. It is aristocratic and incisive. The aroma is light, and this could be smoked incessantly, much like Holmes consuming shag by the pound from his tobacconist, Bradley's. It is quite delightful, and burns to a white ash. Try it in a clay, but it smokes well in any size bowl. SH, by the way, did not nail the Persian slipper where he kept his shag to the mantle, contrary to the label (see "The Musgrave Ritual," "The Empty House," "The Naval Treaty" and "The Illustrious Client"). It merely resided there, as did the dottles from the previous day collected for his first morning pipe (bleh!).

Arcadia (English—221B Series)

This is the second in the 221B Series and is a reproduction of the Arcadia mixture from original samples. It consists, as one would expect of a classic English, of Latakia, Orientals and Virginia. The cut is a very fine shag, even the Latakia. The blending of components is quite uniform, so this will go well in even a small bowl. I can't say that all McClelland English blends are home runs to me, but this ran the bases. The tin aroma is delicate and complex. The balance is precision itself. It is cool, rich and thoroughly rewarding. I recommend this.

A Sherlockian observation: The label mentions Arcadia being recognized by Holmes on Watson's sleeve by the fluffy white ash. This is a reference to "The Adventure of the Crooked Man" where Holmes visits Watson after he is married and notes that his smoking habits haven't changed from his bachelor days when he started smoking Arcadia. Prior to that ("A Study in Scarlet"), Watson seemed to prefer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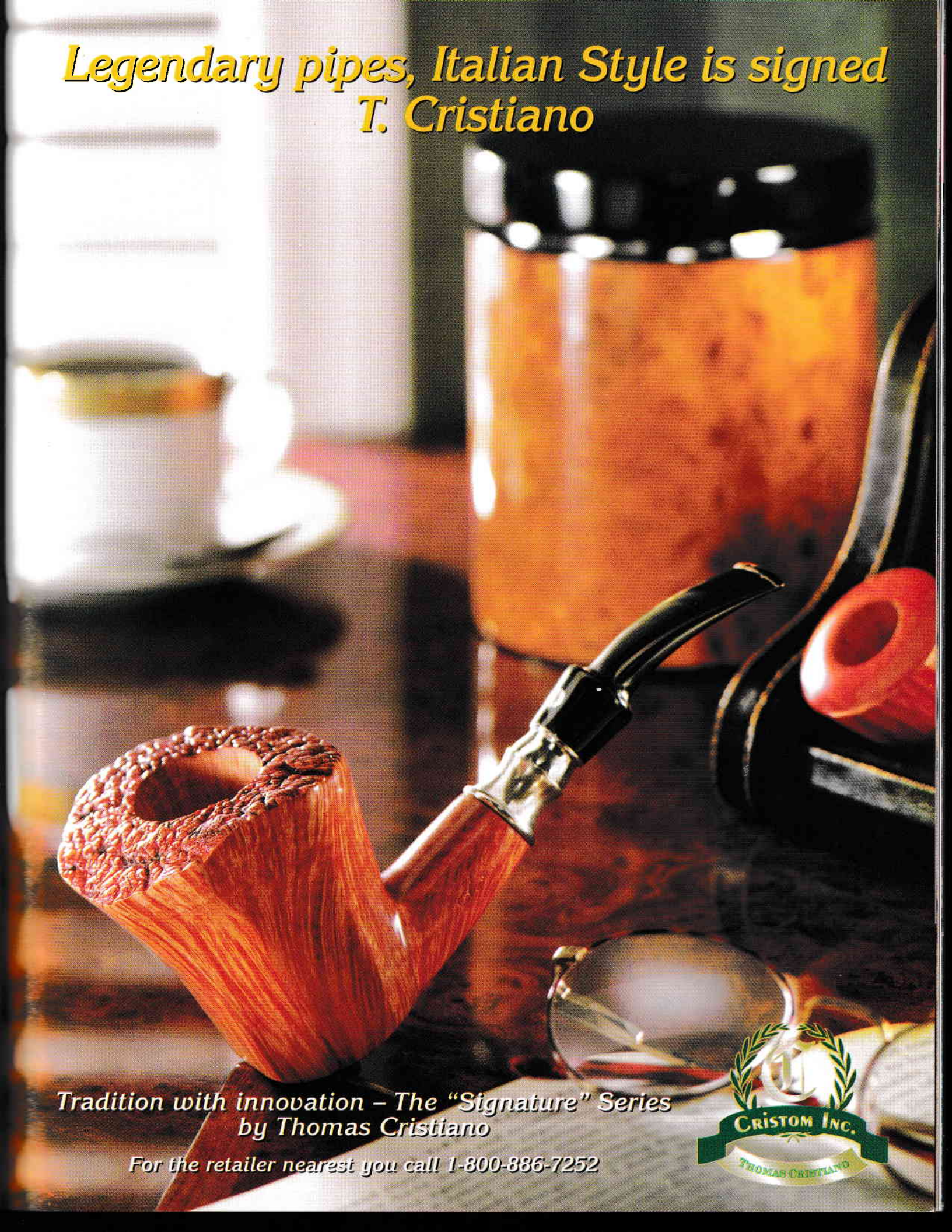
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Ship's tobacco, said to be blended in the Netherlands and preferred by sailors. Perhaps the third in the series could be a navy cut (sliced plug) Virginia flake aged in rum, or being the Netherlands, perhaps some honey, too. Then there is the Cavendish mentioned in "Silver Blaze" found on the body of the victim, Straker. Then there's, well, you know…

Frog Morton

This is a big hit with many puffers I know, but sounds just one clarion note for me: Latakia. It seems to be some sort of Cavendish treatment of a huge proportion of Latakia, and I can see that there are other things in the blend, but I can't taste them. The aroma in the tin is remarkably subdued, but the Latakia announces itself immediately at the match. It is very smooth and cool, and burns to a medium gray ash. My pipes smelled like Latakia after one bowl. This is just too monochromatic for my tastes, but if you like Latakia (and I do), and just want to taste it alone (and I don't) all day, then here you go.

Grey Havens
(The Craftsbury Collection)

This is something that might appeal to those who favor Danish blends of Burley, Virginia and Cavendish. It is a predominantly dark brown to black medium-cut blend with a few blond strands. Composed of Burley and matured Virginias with a Cavendish treatment, it smelled at a distance (at first upon opening) like vanilla, but directly from the tin like chocolate, though laid on with a restrained hand. What makes it interesting is the addition of Perique. It lights and burns well, much cooler than the Danish blends aforementioned, has an attractive aroma, but in a few moments one notices the pleasant stewed fruitiness of the Perique as a very agreeable accompaniment. It gives Grey Havens a surprising intricacy not found in similar blends. It is a quiet, pleasant blend, good for those idle moments when you want the world to pass you by, and burns to a black/gray mottled ash. If you look for big flavor, this would be too bland and you should continue your search.

Townsman Cavendish

Something new in many respects, Townsman Cavendish is Burley, Maryland and Virginia in a Cavendish form. It comes in 8-ounce foil bags that are heat sealed, but with resealable tape. The Blue has a maple sugar flavoring, the black a brandy flavoring. I tried the rum flavoring (silver), and it seemed like butter rum to me. The pouch aroma was wonderful, and made me want to eat it rather than smoke it, but I lit up anyway. I was not disappointed in the aroma while burning. It, too, was very appealing. As might be expected, as tobacco it was rather bland, but I could actually taste the flavoring to some degree. Usually, these sorts of blends are for those around you, but this was something of an exception. I cannot say this is the sort of thing I would gravitate toward; I usually just pop a Lifesaver. But if you like light aromatics, this had some body, great aroma, and was very cool to puff, and rates a superior in its class. ***P&T***

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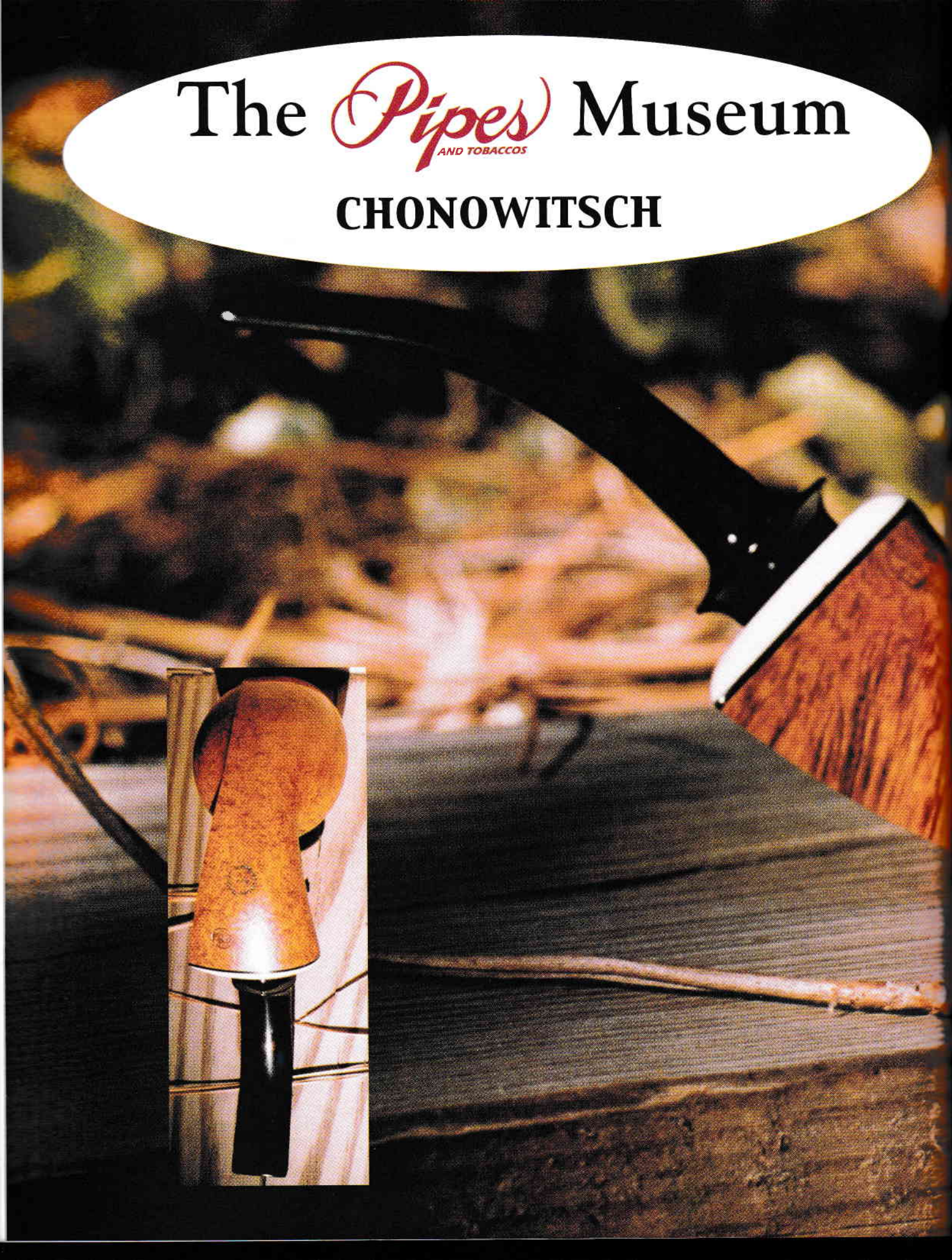

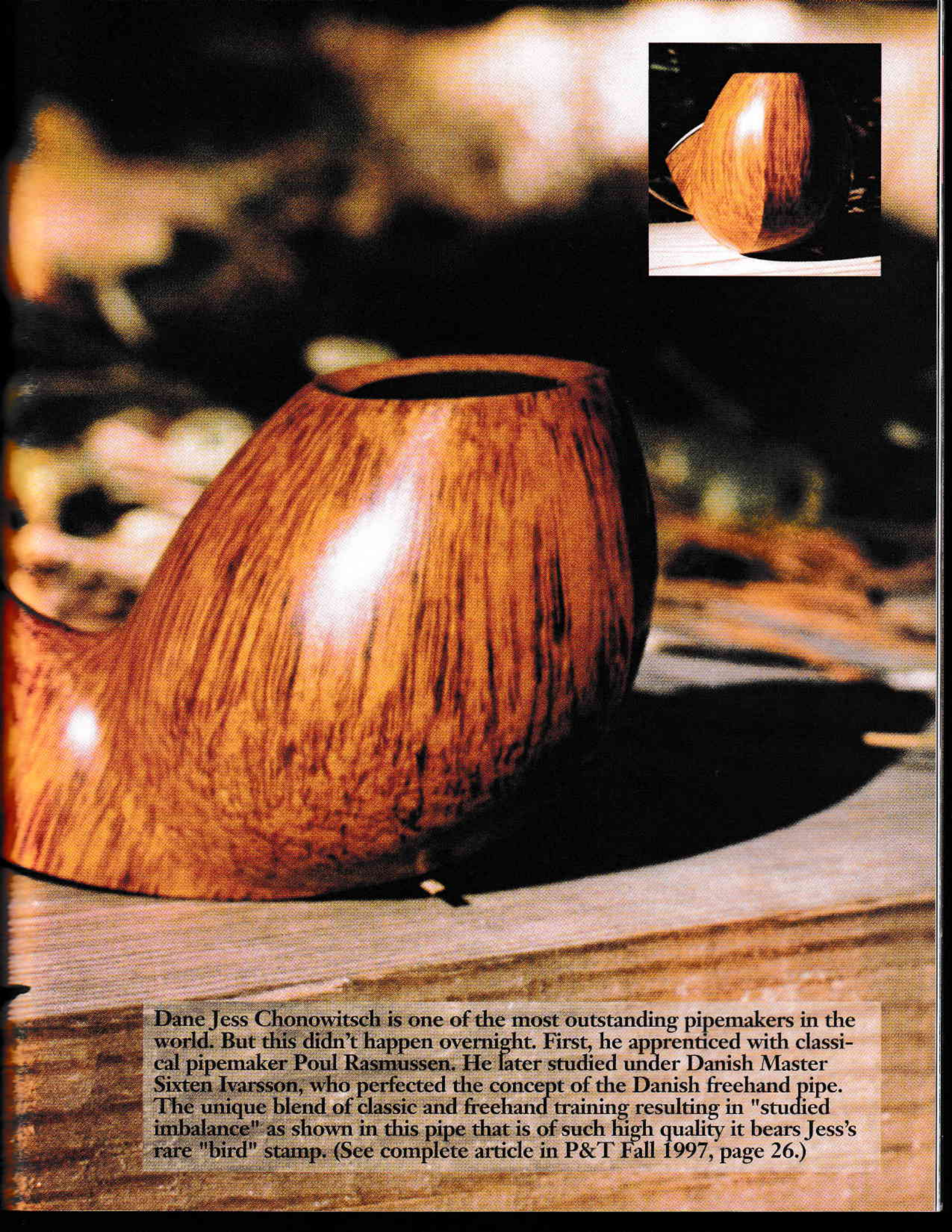

Dane Jess Chonowitsch is one of the most outstanding pipemakers in the world. But this didn't happen overnight. First, he apprenticed with classical pipemaker Poul Rasmussen. He later studied under Danish Master Sixten Ivarsson, who perfected the concept of the Danish freehand pipe. The unique blend of classic and freehand training resulting in "studied imbalance" as shown in this pipe that is of such high quality it bears Jess's rare "bird" stamp. (See complete article in P&T Fall 1997, page 26.)

Danish Handwork

For more than 30 years, Teddy Knudsen has shaped his pipes for discerning collectors across the globe

by Daniel Markowski

Photos by Mette Oestergaard

I first heard of Teddy Knudsen in the fall of '97, when the local newspaper featured an article about him, Aarhus's only pipemaker. Since his workshop was only two blocks from my school, I decided to go over and see what his pipes looked like.

His workshop is a small place filled with all the tools and machines needed to make pipes. Blocks of briar line many of the shelves. At his workbench are all manner of pipes, from pokers to freehands, in different stages of completion. Only a small sign on the door indicates that pipes are made here—pipes I'd never seen the likes of before.

Teddy Knudsen is a friendly man who always has time for a chat and who never seems to let life's troubles bother him. He has been a professional pipemaker since the late '60s. In 1967 he had just completed his apprenticeship as a furniture maker. The day after his apprenticeship ended he was called to do his one year of military service. Since the Danish army hadn't fought a war in over a hundred years, the risk of seeing combat was quite slim. He was stationed as a guard at an Air Force base, which was about the best assignment a young man could get. Teddy quickly noticed that the base was filled with pipe smokers of all the ranks. Since he was on duty only seven days of the month and didn't have to worry about what he'd be doing for the next year, he thought that he might make pipes to sell to the people on the base. When it came to learning the ins and outs of pipemaking, Teddy turned to his older brother Sven. The pipes that Teddy made at his brother's workshop were an instant hit on the base. From the very start of his career as a pipesmith, Teddy's pipes were in high demand. The soldiers and officers on the base were more than willing to spend what would equal a week's wages for one of Teddy's pipes.

In 1968 Teddy left the service and was a free man who now knew that he wanted to make pipes for a living. At that time Danish pipes were very popular, so finding work wasn't difficult. For the next two years, Teddy worked at perfecting his skills while working for other people. But in 1970 Teddy decided that he wanted to work for himself. He set up a workshop and immediately started selling his pipes to Germany, Switzerland and Japan. Though the popularity of Danish pipes has gone up and down over the years, Teddy has always had an eager market for his unique pipes. Many of his pipes are sold before they are even made, which means that he rarely holds on to a finished pipe longer than a few weeks. It's interesting to note that, like the other top-class pipesmiths in Denmark, Teddy's work is almost unknown in his own country. Most Danish pipe smokers would prefer to have 30 or 40 off-the-shelf pipes than a small collection of top grades.

In 1995 Teddy Knudsen moved to Denmark's second-largest city, Aarhus. Today he lives just a short bicycle ride from his shop. When I entered his workshop late in the morning, I noticed the strong smell of burnt rubber. Teddy turned off his lathe and explained that he was in the process of turning a piece of ebonite for a billiard he was making. Since the smell was quite strong and his shop is just big enough to fit some shelves and machines, we decided to let the door stay open while we talked.

Teddy is a very natural person with a typical Danish way of taking things calmly. "I started out making both classic shapes and freehands," he says. "It's interesting that the look of my pipes hasn't really changed over the

years. There are just some styles that you don't really modify very much—the classic shapes, for example. But the freehands are always different. Since I started, I've worked a lot on the area where the mouthpiece meets the wood and on the actual shaping of the mouthpiece. For the last 23 years my pipes really haven't changed their look.

"When I first started out, some of my pipes were very fancy. That had a lot to do with what was fashionable in the late '60s. Pipes today aren't made like that anymore. Since that time, almost all of my pipes have been sold to America, Germany and Japan. You would have to look very hard to find one of my pipes here in Denmark."

Teddy specializes in his own style, a style recognizable to collectors as distinctly his. "A lot of the pipes you see here in the workshop are designs that aren't made anywhere else. I don't really have names for any of them except for the one I call my 'Walrus pipe.' But if someone calls me up and describes one of my pipes, I would be able to recognize it. Long pokers and pipes with six- and eight-sided bowls have always been popular with my customers. I try as much as possible to work with the wood's own grain. The pipe's shape and the wood grain should complement each other. Normally I try to start out with making the pipe as big as possible. I do this so that I have as much wood as possible to work with in case an imperfection appears. But I normally don't make very large pipes. I would call the size I make medium.

"The classics are both more difficult and yet easier. All of the classic shapes are well defined, that is to say if you are going to make a billiard then there really isn't much you can do with how the pipe will look. When making a classic pipe, you have the shape and then you try to get the best grain possible. The grain pattern is very important to the overall look of any of the classic shapes because so much attention is focused on the bowl.

"I have had some orders for classic shapes where I've had to try up to 10 times before I achieved what I considered the perfect combination of grain pattern and proportion. The good thing about the classic shapes is that they are always popular."

There are restrictions in the classic shapes, however, says Teddy. "The classical shapes don't really give you as much freedom as the freehands do. The freehands require a different tactic. Sometimes I'll go over to a block of wood, thoroughly examine the grain, and then come up with an idea for how the pipe will look. When it comes to making freehands, it's very important to use the wood's grain along with the actual design. The most harmonious freehands are those that blend the shape of the pipe along with the wood's own grain pattern. Of course, the mouthpiece must also accentuate the shape of the bowl. Sometimes I'll just let the grain guide the shape of the pipe. The pipes that come out of this process are really unique, it is almost as if Mother Nature herself had decided how the pipe should look."

At other times he may just have an idea for a pipe in his head. That's when he will simply choose a piece of wood with the potential to enhance the shape. And since he chooses very good wood, that is a big help to this process. All of his wood is Corsican. He drives there once a year to handpick the blocks, typically buying 200 blocks per trip. "I've been in Corsica a few times," he says, "when I've gone through and done the whole process, from digging the root, to boiling it, to the cutting of the blocks."

He considers Corsican briar to be the finest available for pipemaking. "It both looks the best and smokes great. This is because of how the briar grows and the weather conditions it's put through. Unfortunately, there isn't a lot of this type of briar around."

Next is the curing process, which is subject to the condition of the blocks when Teddy gets them, especially as

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regards moisture content. "What's most important is that they are dry." All of the wood Teddy uses is air-dried in his shop, sitting on shelves until it is dry enough to work with. There are, however, ways to dry the wood faster.

"For example," he says, "you can roughly form the shape, drill the tobacco chamber and smoke canal, and then let the pipe sit for a few weeks. Any moisture left in the wood will have dried out because you've really opened the wood up."

He has been lucky with the wood that he's purchased from Corsica, with only three to five percent of the blocks ending up in the trash. That gives him about 175 blocks a year that end up as finished pipes. "Of those 175 pipes," he says, "only about 20 are sandblasted. I am lucky to have such a good source of wood."

Different shapes, of course, require different lengths of time to complete. "If I'm making a classic shape and the wood is free of imperfections," says Teddy, "then it should take about 16 hours. About 30 percent of the pipes I make are classic shapes. But a freehand pipe takes much longer to make. The different angles on a freehand mean that almost everything needs to be done by hand. On a freehand the shape of the mouthpiece needs to give something to the pipe without looking out of place.

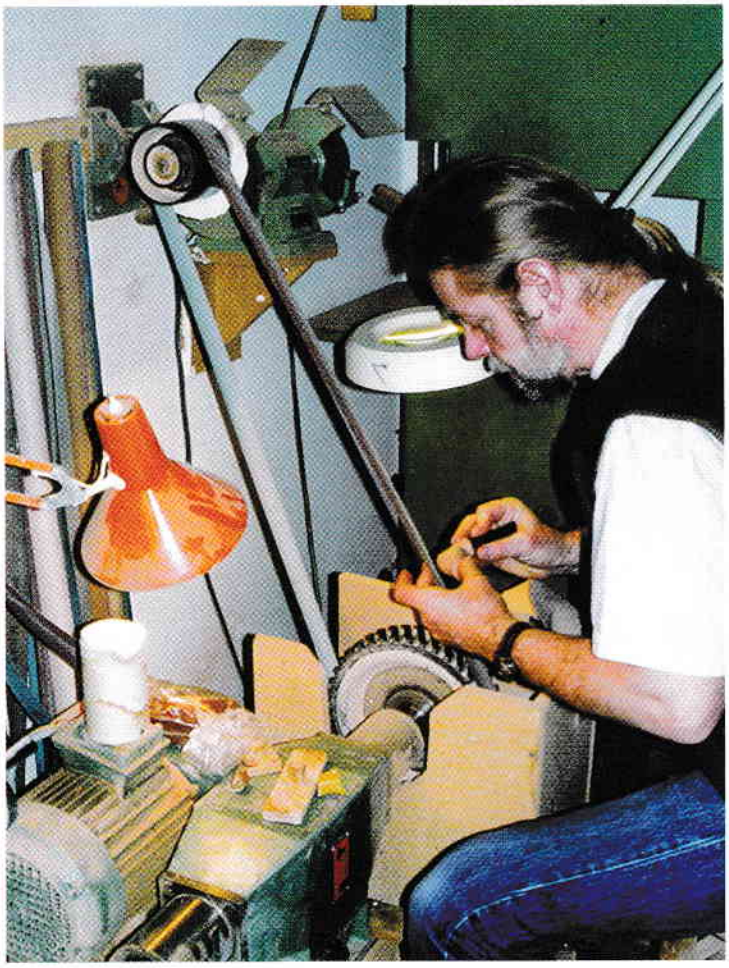
"Pipemaking takes so long because even the smallest imperfection has to be slowly removed. I can use several hours trying to remove the smallest sand spot in the hope that the pipe will end up perfect. More often than not, it does."

That care is best done, for Teddy, in several stages, putting the pipe down, then returning to it several times. "I've found that it is better to work a little on the pipe and then let it rest for a while. I often have several pipes in different stages of being finished. Right now there are 13 pipes on my shelves. There are pipes that just need a little more sanding by hand and then the final staining. I have others that need mouthpieces and still others that need to be worked on a lot before they really take shape. I like to work on a pipe when I get the inspiration for it. I have some pipes that I have been in the process of making for the past three or four years. I know that they'll be beautiful pipes and I never forget how I want them to look, but if I start on them before the time is right I'll ruin them. I could rush the process but then I wouldn't be making the best pipes possible."

Teddy follows a fairly specific process in his pipemaking. If carving a freehand, he first chooses an interesting-looking block of briar, deciphers the grain, then decides what the pipe should look like and what possibilities are inherent in the wood.

Then he uses a sanding disk to form the front and bottom of the pipe, then the sides. After that, he drills the tobacco chamber. "My tobacco chambers range from 19 to 21 mm in diameter," he says. "The size of the chamber has a lot to do with the overall size of the pipe."

The mortise is also drilled at this time, with special care to get both the tobacco chamber and mortise aligned in a straight line. The air hole is always drilled to 3.5 millimeters, but not until the shape of the pipe is finally formed and all that is needed is the final hand sanding. And then the mouthpiece is



put on the pipe. "On freehand pipes the mouthpiece is just as important as the shape of the bowl. At this point I work out the basic shape of the mouthpiece. Any decoration—such as bone, pokkenholt [a wood from South America], horn or cultured amber is glued to the ebonite. It is important to form both materials as one piece. My mouthpieces are very distinctive and are one of my trademarks. I spend a lot of time on my mouthpieces. At least four hours is spent on getting the right shape and balance. I start with hand files and then go over to various grits of sandpaper and finally end by using a buffing wheel. I use only solid ebonite of the highest quality."

Most of Teddy's pipes are very lightly stained. "That's because I use very good wood, which means that most of the pipes I make are so 'clean' that I don't need to hide anything with a darker stain. The light stain that I use leaves the wood with the same color as when it just leaves the ground."

The colors, styles and workmanship of Teddy Knudsen pipes are popular worldwide. Most of them are sold in Germany now, though the American market, where Teddy sold many of his pipes in the 1960s, is showing signs of coming back. Japan is another very good market for him, as is Italy, and he has no trouble selling all of the approximately 175 pipes he makes each year.

Teddy Knudsen is a true artist, a man who puts all his talent into every pipe he makes. Top quality pipes that are both aesthetically and functionally perfect are made every day at his shop. When you order a pipe from Teddy, you can expect to get a top quality pipe every time. I've seen him spend a lot of time and energy in trying to save a pipe with the smallest of imperfections.

Hours of work go into every pipe that comes out of his workshop. No matter if it's a magnificent freehand or a simple sandblasted billiard, you can be sure that what you are getting is a handmade pipe that is perfect in every way. Proof of this is that in the 30 years Teddy has been making pipes professionally, he has never had a complaint. He is one of those individuals who has found his natural talent—luckily for pipe smokers all over the world.

As I was leaving Teddy's shop he reached into a drawer and pulled out an unfinished freehand that still needed a lot of work, a shape reminiscent of those Danish freehands from the '60s. The mouthpiece was just a solid rod of rough ebonite, used as a handle as Teddy started hand-sanding. I asked him when he would be finished with it and he laughed. "I don't know," he said. "I've been slowly working on this pipe for years. But when I do get done with it, I'm sure it'll be beautiful." *P&T*

Teddy Knudsen pipes can be found at Sherlock's Haven (405.362.1405) in San Francisco, California, and at Uptown's Smoke Shop (888.292.9576) in Nashville, Tennessee. Anyone interested in contacting Teddy can either e-mail (*teddy.brian.pipes@post.tele.dk*) or phone/ fax (45.86180521).

About the author

Daniel Markowski was born in Chicago and is today living in Denmark with his wife. He first began smoking a pipe at the age of 19 while serving in the Foreign Legion. His great passion is freehands by the Danish masters.

Pipe tools from Sheffield Exchange

Two new designs in pipe tools, each including pick, tamper and scraper, are now available from Sheffield Exchange. For additional information or the name of a retailer near you, contact The Sheffield Exchange, 6251 Violet Circle, Mechanicsville, VA 23111; telephone 804.746.7900; fax 804.559.3864; e-mail *sales@sheffieldexchange.com*; or visit *www.sheffieldexchange.com*.

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Handmade pipes by artisans Elio and Guido Rinaldo, Rinaldo pipes are made from the finest Italian briar and feature beautifully designed acrylic mouthpieces. Available in three finishes: rusticate, sandblast and smooth. For the Rinaldo retailer nearest you, contact Monjure International USA, 204 Shadowland Drive, Jamestown, NC 27282; telephone 336.889.2390; fax 336.889.9437; or e-mail *pipadolce@aol.com*.

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English style mixtures, Virginia and Burley blends, Syrian Latakia blends and Special Seasonal Tobaccos are available at fine tobacco shops. For further information, or to locate a shop near you, contact Friedman & Pease, P.O. Box 8093, Emeryville, CA 94662; telephone 510.232. 8581; or e-mail *tobacco@friedman-pease.com*.

Tim Beers Meerschaum

Meerschaum carver Tim Beers offers a variety of figural meerschaums, including holiday subjects, such as the one pictured. Civil War subjects are also a particular favorite of the artist. Custom work is welcome, with prices from $50 to $500, depending on the complexity of the project. For additional information, contact Tim Beers at HC86 Box 181A, Deposit, NY 13754, or call 607.467.3961

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Alpha Pipes

Alpha pipes are available in 18 shapes and five finishes (smooth polished, smooth matte, smooth walnut, panel, and sandblast). Manufactured from aged Mediterranean briar in Sparta, North Carolina, all are fitted with Lucite bits, except the panel, which comes with a vulcanite bit. Individually boxed and gloved, Alpha pipes have suggested retail prices ranging from $30 to $45. Distributed by Lane Limited and available at fine tobacco shops everywhere.

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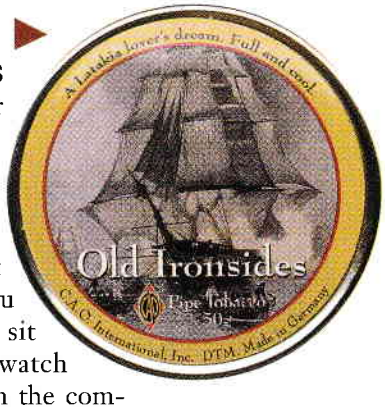

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Re-sealing tobacco

Your article on cellaring tobaccos (P&T Spring, 1999) was very useful, and I immediately bought a vacuum sealer, which I have been putting to good use. However, I have a question regarding the use of Mason jars. While packing in the tobacco and sealing them for long-term storage should work fine, it seems to me that repeatedly opening and vacuum resealing a Mason jar would dry out the tobacco quite quickly. My thinking on this is that every time you resealed the jar you'd be sucking out moist air and leaving behind a dry vacuum, which would draw moisture from the tobacco—after a few cycles you'd have effectively "vacuum-dried" the tobacco. What do you think?

Toren Smith
Cyberspace

I agree; eventually you'll end up with dried-out tobacco if you keep opening and resealing Mason jars. If the air that is let into a Mason jar is drier than the tobacco, it will pick up some of the moisture, which will be evacuated with the next vacuum sealing. So it is better to use large jars for long term storage, opening them only when it is time to smoke their contents. Or, instead of opening the jar every time you wish to smoke a bowl, transfer 100 grams or so at a time into a container for everyday smoking, so that you open the jar less often and reduce the drying process.

You can always rehydrate the tobacco if it becomes a problem, though it is better not to have to, as some flavor may be lost.

Cracked Shank

I have a favorite Peterson pipe which has developed a crack at the end of the shank where the tenon is inserted. The cracked segment hasn't broken away from the shank yet, but if it should can it be successfully reattached and what kind of glue would be the best to use?

R.M. Sawyer
Portland, Maine

Can't be done. There is no glue that will hold against that kind of pressure, at least not for the long term. The only way to repair it is to have it banded by either a professional pipemaker or a jeweler. However, that will not fix whatever caused the crack.

The most pressure that joint ever experiences is in the factory right after it is made. If it didn't crack when that stem was first fitted, then chances are something has happened since to cause it. If the mortise gets wet or gunky, that can subtly decrease the diameter of the hole, adding more pressure to the joint. And it doesn't take much—just 1/2000 of an inch is enough. That's 1/24 the thickness of a typical matchbook. The tolerances we are talking here are not very forgiving.

If the pipe has been regularly smoked after the crack appeared, the problem may be worse, because impurities have doubtless entered the crack and permanently wedged it open. Nothing can really be done for it then, outside of banding the shank. So I would pursue that solution if I were you.

Vulcanite revisited

I am a pipe smoker and somewhat of a collector. Most of my newer pipes have mouthpieces made of acrylic or other material that does not oxidize; however, I have many older pipes with vulcanite mouthpieces that are oxidized, stained, and/or dull. I have had a few pipes reconditioned by pipe shops, but the results are not long lasting. Your advice would be appreciated. How can I clean and polish vulcanite mouthpieces? How can I maintain the color and shine of a vulcanite mouthpiece?

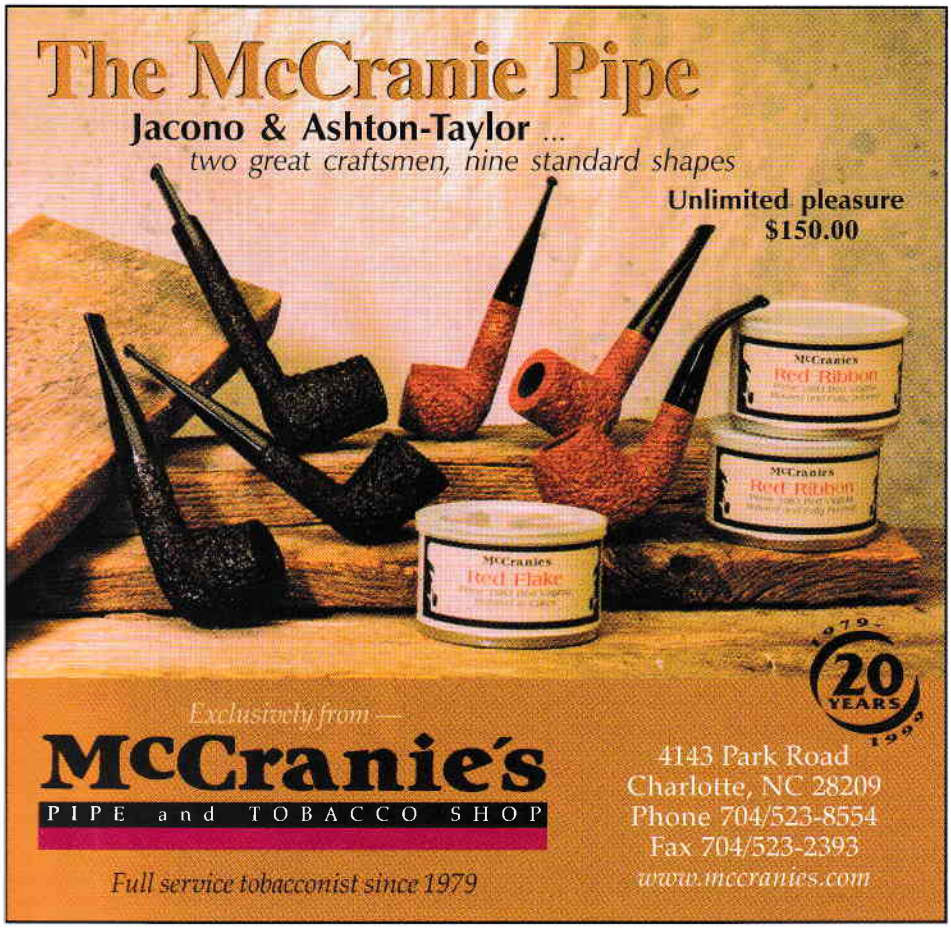
J.A. Spendiff
Cyberspace

(Since this question comes up pretty often, I thought it worthwhile to reprint an answer that appeared in our Fall 1998 issue):

The oxidation that your stems are exhibiting is perfectly natural for vulcanite, which is an imperfect, high-maintenance material.

A 12-hour soak in a bleach bath is a good first step (first protecting any logo on the stem with Vaseline) toward the improvement of a vulcanite stem. After that it should be thoroughly rinsed with water, and the interior should be completely cleaned with alcohol. The last thing you want is to breathe any remnant of bleach fumes.

But after bleaching, a vulcanite stem will be in pretty rough shape. It will be a flat black, and will have tiny pits and



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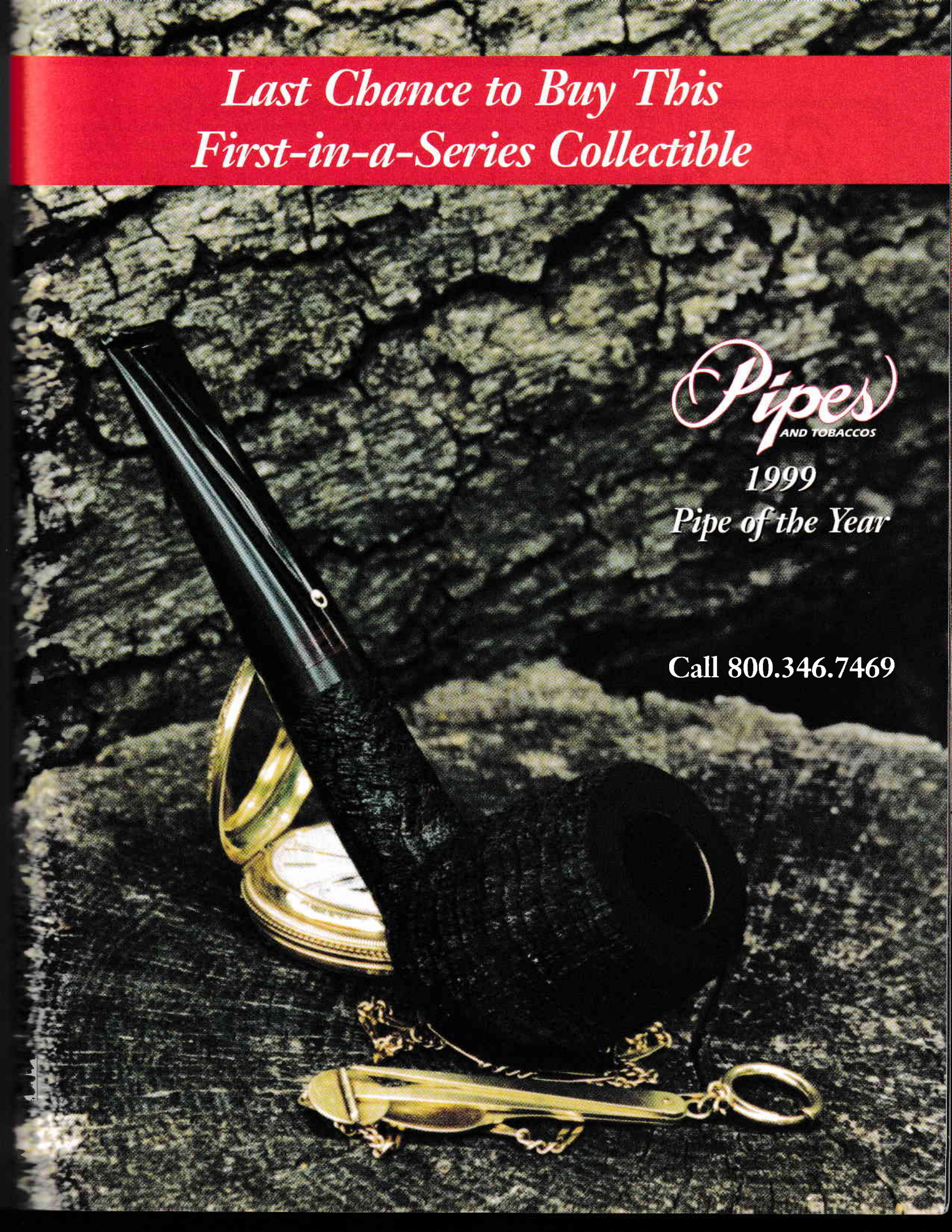

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craters over its surface—very much as you would find on a metal surface that has been cleaned of rust. At this point it is far rougher than when it was first finished in the factory. And the roughened surface now represents more surface area for oxidation to occur, so it is important to smooth it out with a buffing wheel.

The stem should be put back on the pipe so as not to round out the edge and ruin the flush fit against the face of the shank. Mask the shank and use three buffing compounds, from roughest to lightest. A meticulous approach will get the stem back in reasonable shape.

Unfortunately, there is no magic solution for a stem that has experienced severe oxidation. It will never return to perfect condition, and will tend to oxidize faster now. Keeping the stem out of sunlight helps, and if you apply a light coating of Briar Pipe Wipe to it after each smoke, that will prolong its relatively unblemished condition. However, remember that eventual disintegration is natural to this material.

Figural pipes

Do you know of any individuals or companies that make pipe bowls in figure heads—tiger, dogs, Satan, etc.?

Gerry Nash
Amarillo, Texas

If you are talking about meerschaum pipes, this is an easy question, as figural meerschaum pipes are available through any pipe store. C.A.O. International and S.M.S. Meerschaum are two distributors that can supply tobacconists with such pipes. A pipe shop can even help you commission a particular pipe from C.A.O., if you can provide photos and desired dimensions of the person or shape you want.

Clay pipes are shaped in molds, so you are more limited in your selection. But many different figures are available. One distributor that comes to mind is Sheffield Exchange, and your local shop can order figural clays through it.

If you want a briar figural, it gets more complicated. Most good pipemakers can do carvings, but carving briar is not easy, and who does, can and will do such carvings are three separate questions. Carvers such as Randy Wiley, J.T. Cooke, L.E. Comeaux and Mark Tinsky have done such pipes and are perfectly capable of doing more. But because of the incredible time that must be invested, they may not be willing to accept such a commission. One carver who does specialize in such carvings, though, is Al Baier in Vermont. He accepts special orders, and typically can complete them within a couple of months, which is very reasonable for this kind of project. Another pipemaker who makes figural briars on a somewhat steady basis is Dorelio Rovera of Ardor Pipes, and his carvings can be ordered through your local pipe shop from Monjure International. Remember that quality hand-carved figural briars will, of necessity, cost several hundred dollars each.

The only company I am aware of that does machine-made figurals is in France, and they have a catalog of shapes from $150 up. Here's the name and contact information: Ad Hoc Pipe, 23 Rue de Cravanche, 90800 Bavillers, France; fax 33.3.84.90.40.47; e-mail: *denis@adhocpipe.com*.

Ashton nomenclature

Outside my realm of collecting (but highly appreciated, I assure you) was the finding of an Ashton pipe at a flea market. This is out of the ordinary, to say the least. Stamped on the flat surface of the base of the shank is "XX," then "Ashton Old Church," then "Made in England 18."

Ralph Gosse
Albany, New York

David Field of the Ashton Pipe Company was kind enough to provide the following information:

The number of "X's" stamped on an Ashton pipe indicate the bowl size; XXX is equal (more or less) to Dunhill group 5, so your XX is about a Dunhill group 4 size. The Oldchurch finish is an unstained, oil-cured-only finish that starts out light tan in color and colors to deeper hues as the pipe is smoked. The Oldchurch finish was named for Oldchurch Rise, the site of the Ashton Pipe Co. in England. This is equivalent to Dunhill naming one of their mouthpieces Cumberland after Cumberland Road, site of the now-defunct Dunhill Pipe factory. The numbers start in 1980 and go up by year, with the "18" on your pipe representing 1998, the year of manufacture.

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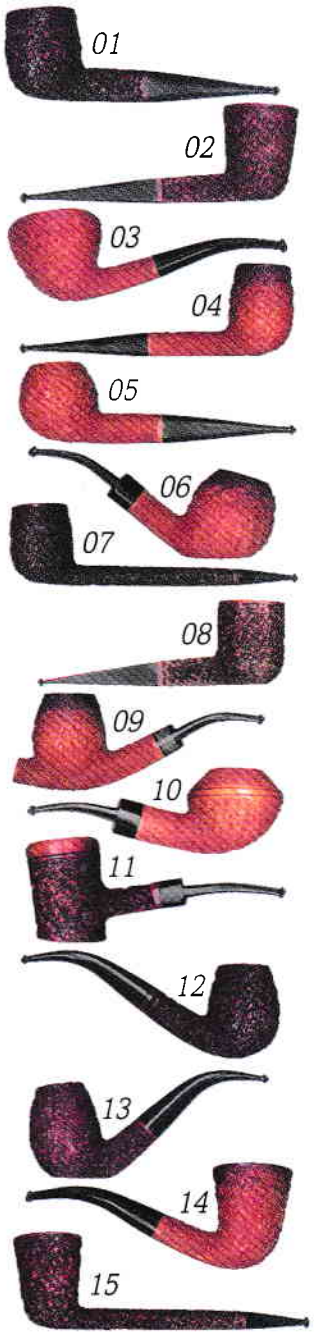

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Arrowhead Pipe Club
This club sponsors such events as the Michigan Regional Pipe Smoking Contest in Durand, Michigan. For further information, contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw Street, Flint, MI 48502.

Briar Squires Pipe Club
Formed in 1979, the club meets at 7:30 p.m. on the first Monday of each month at different locations in the Jacksonville, Florida, area. Annual pipe smoking contests are held on the Sunday closest to Saint Patrick's Day. Membership is open to all who enjoy a good pipe and dinner with members and guests. For further information, contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32226, or Cy Jones at 904.739.8190.

Broad River Smoker's Conclave
Stationed in Shelby, North Carolina, the Broad River Smoker's Conclave meets on the second Thursday of each month at Tobacco Road Smoke Shop in Shelby. For information, contact Chris Tallent at 704.476.0063 or fax 704.480.6748.

The Calumet Pipe Club of Huntsville, Alabama
The Calumet Pipe Club will have its 2nd annual Pipe Show on Saturday, March 4, 9 a.m. to 5 p.m., at the Radisson Airport Hotel, 8721 Madison Blvd, Exit 8 off I-565, a branch of I-65. Reservations: 800.333.3333 or 256.772.8855. Free entrance to the public. Show inquiries: *sceptic.one@mindspring.com*; 256.880.0189, 539.6431, 882.0544, or 885.0674. The club meets on the first Wednesday of each month. The Web site for the Calumet Pipe Club may be found at *home.mindspring.com/~sceptic.one/index.htm*.

Capital Area Pipe Smokers (CAPS)
Based in Fairfax, Virginia, this is a long-established club with a solid membership of approximately 40 dedicated pipe smokers. The club hosts field trips to tobacco-related sites and frequently hosts guest speakers at its meetings. For meeting times and other information, contact David Silver at 888.834.7140.

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Central Florida Pipe Club
The Central Florida Pipe Club meets on the last Thursday of each month at The Tobacco Merchant in the Jacobsen's Plaza in Longwood, Florida, from 6 p.m. to 9 p.m. People are encouraged to bring pipes and tobaccos for show, share or trade. For more information, contact Don Hockman Jr. at 407.647.3200 or e-mail *donhockmanjr@prodigy.net*.

Central Oklahoma Pipe Enthusiasts (COPE)
COPE meets on the second Thursday of each month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Times may vary. For further information, contact COPE, P.O. Box 7034, Moore, OK 73153; or e-mail *jhaldeman@bix.com*.

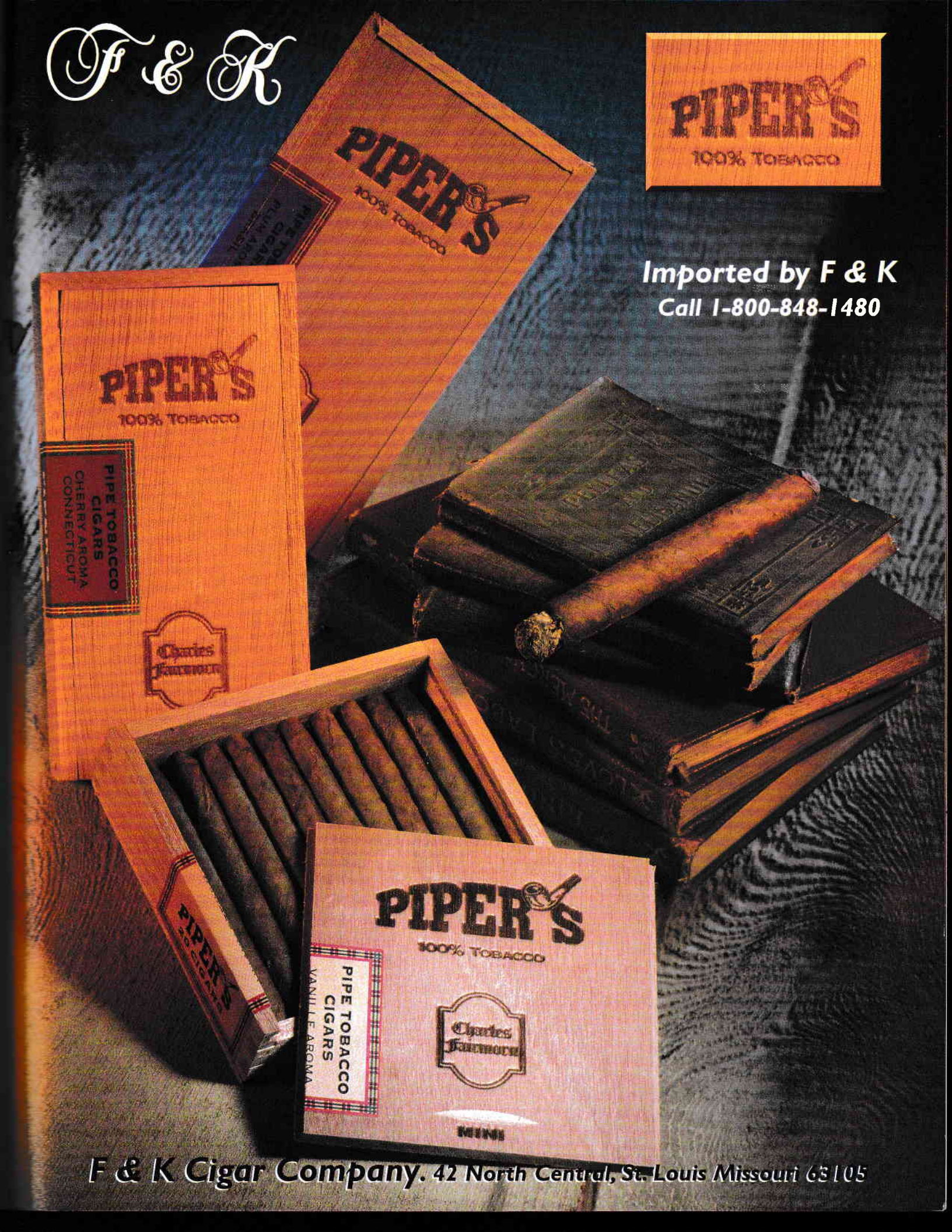
Chesapeake Pipe Club
Informal meetings the second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road (next to Home Depot in the Perring Plaza), Towson, MD 21234. For further information, call Bill Maitz, 410.825.8940.

Chicagoland Pipe Collectors Club International Pipe & Cigar Show
April 8 and 9, 2000, are the official days of this show, but activities begin the day before for early arrivals. There is always plenty to do at the Chicago show, including a silent auction, a cigar dinner and a variety of guest speakers. For additional information, contact Bill Amato, 2947 Edison Street, Blue Island, IL 60406 (telephone 708.388.5118) or Mike Reschke, 540 S. Westmore, Lombard, IL 60148 (telephone 630.889.0453).

Christopher Morley Pipe Club of Philadelphia
The Christopher Morley Club meets the third Wednesday of every month at Chris' Jazz Cafe, 1421 Sansom Street, at 7 p.m. For further information, call Bob Page at 215.567.2972.

Confrere of Indiana Briar Friars
For specific information on meeting times and places, contact Stephen Williams at 765.282.0229.

The Corona Club
Approximately every six to seven weeks, this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pipe and cigar club meets in central New Jersey for an upscale dinner and an evening of smoking enjoyment. Membership dues are $75 per year, and dinners are paid for separately. Interested parties should contact Burt Zitomer at 973.301.0001.

Dallas/Fort Worth Pipe Smokers Club
This club meets at 7:30 p.m. on the third Wednesday of every month at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price, *epr065@airmail.net*.

Fresno Pipe Club
The Fresno Pipe Club meets on the third Sunday of each month at 6 p.m. at Hardwick's Briar Shoppe, Fresno, California. Meetings are informal and include tobacco samplings, discussion and guest speakers from various pipe and tobacco companies. For more information, contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; telephone 209.228.1389; or e-mail *dpitts@gte.net*.

Goodfellows Pipe Club
If you live in Hawaii, or are just vacationing there, Goodfellows Pipe Club invites you to attend its meetings, held the second Thursday of each month from 6 to 9 p.m. at the Cigar Emporium, Pearl Kai Shopping Center, 98-199 Kamehameha Highway, Suite A-9, Aiea, HI 96701. For further information, contact Dale James Neff at 808.484.5757, or fax 808.484.5755.

Greater Kansas City Pipe Club
The Greater Kansas City Pipe Club meets on the third Thursday of each month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. For further information on either the show or the club, call Mark Wilson at 816.525.1137 or e-mail him at *stoge2go@qni.com*.

Hudson Valley (N.Y.) Pipe Club
Founded in 1997, the Hudson Valley Pipe Club meets the first Wednesday of every month at 6 p.m. Because the meetings take place at a number of different restaurants in the mid-Hudson Valley, contact one of the following people for location and further information: Rob Di Stasio, 914.242.5407 or robdistasio@mindspring.com; Rob Denholtz, 914.462.2495 or *den@ulster.net*; or Steve Abrams, 914.679.8430 or *snabra@ulster.net*.

Memphis Area Pipe Smokers
Meetings are held on the third Tuesday of every month at 7 p.m. at Joe's Crab Shack, 7990 Horizon Center Blvd. (north of I-40, exit 16 (Germantown Rd.) then first left into Home Depot lot). The meeting is open to everyone interested in the art of pipe smoking. For additional information, call or e-mail Marty, 901.757.9718, *NAI57@aol.com* or Tom, 901.678.6824, *klnckmn@memphis.edu*, or visit the club's Web page at *www.people.memphis.edu/~tklnckmn/pipeclub.htmlx*.

North Oakland Tobacco and Pipe Club
This Detroit area club currently meets at the Berkley Front (located on 12 Mile Road between Coolidge and Greenfield in downtown Berkley) on the second Wednesday of the month from 7 p.m. to 10 p.m. Meeting locations can change, so anyone interested in attending or needing further information should contact Michael Lindner toll-free at 877.284.8075 (evenings until 10 p.m. EST) or at *sasieni@pobox.com*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. at the Tobacco Plus Store in the Highland Square Shopping Center in Hardy, Arkansas. Membership is open and visitors are always welcome. For more information, contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487, call 870.856.4100 or 870.856.4433, or e-mail *dalexander@centuryinter.net*.

Old Pueblo Pipe Club
This Tucson, Arizona, club meets at 7 p.m. on the third Wednesday of every month at El Charro's Restaurant on the SE corner of Broadway and Wilmot. For further information, contact Dave Tetrault at 520.797.8874 or *3sons@azstarnet.com*, or visit the club's Web page at *shadow.zedcor.com/bigjack/Pipes/OPPC*.

Peninsula Pipe Club
Founded in 1996, this club serves the South San Francisco Bay area and meets on the first Sunday of each month from 2 p.m. to 5 p.m. at the Tobacco Club, 1683 Laurel Street, San Carlos, California. For directions, contact the Tobacco Club at 650.596.8856 or e-mail *ppc@marketfire.com*.

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CLUBS AND EVENTS

Pipe Club of Bridlington

A growing club in Northeast Yorkshire, England. the Pipe Club of Bridlington boasts memberships from around the country, as well as a few honorary American members. For further information, contact Club Secretary David J.F. Manders at *d.manders@virgin.net*.

Pipe Club of London

Formed in 1969, the Pipe Club of London has more than 500 members in 32 countries. Meetings are held at the Royal British Legion, 4 Grotto Passage, London, on the third Thursday of each month. Activities include tobacco tastings, talks on pipes and tobaccos, film and video shows, pipe smoking competitions, visits to pipe and tobacco factories—and the camaraderie of pipe smokers. The club publishes a newsletter approximately twice a year. Information on joining the Pipe Club of London may be obtained by contacting P.C. Wiseman, 40 Crescent Drive, Petts Wood, Orpington BR5 1BD, United Kingdom.

Royal Canadian Mavens of Pipes

With more than 100 members from the U.S., Italy, Japan, England, Denmark and, of course, Canada, this club holds monthly meetings at rotating locations in the Greater Vancouver area. It also produces a quarterly newsletter, *Latakia Clouds*. For further information, write to 406 Bruneau Place, Aldergrove, British Columbia, Canada V4W 3K9.

St. Louis Pipe Club 12th Annual Gateway Area Pipe Show

Saturday, Feb. 5, 2000, from 9 a.m. to 5 p.m., at the Sheraton (formerly Harley) Hotel of St. Louis, 3400 Rider Trail South, St. Louis, MO 63045; telephone 800.321.2323. The St. Louis Pipe Club meets twice monthly to discuss topics of interest to pipe smokers and collectors. Meetings are informal and include discussions on pipe-related books and literature, and the sampling of tobacco blends. Meetings are on the second Saturday of each month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri; and the fourth Saturday of each month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. For further information on the club or on the Gateway Area Pipe Show, contact Jay Milton at 618.656.7584, or Bob Calloway at 314.946.8555.

Sherlock Holmes Pipe Club

Meets the second Wednesday of every month at the Holiday Inn, Mansfield, Massachusetts. For further information, contact Steve Smith, *fourdots@ma.ultranet.com*, or Don Powers at 781.449.0380.

South Florida Briar Brotherhood, 2nd Annual Southern Pipe Expo

Jan. 8, 2000, from 9 a.m. to 5 p.m. at the Sheraton Boca Raton Hotel, 2000 N.W. 19th Street, Boca Raton, FL 33431, telephone 561.368.5252 or 800.394.7829. Entertainment, 60 display tables, seminars, hourly raffle prizes, silent auction, special demonstrations and a Hospitality Room on Friday night. For further information contact Grant Porter at P.O. Box 450967, Sunrise, FL 33345-0967; telephone 954.741.8595; e-mail *pipesman@mediaone.net*; or find the club's Web page at *www.se.mediaone,net/~pipesman*.

South Jersey Pipe and Cigar Club

Meetings are scheduled for the second Wednesday of each month at 7 p.m. at Your Cigar Box, 703 Tilton Road, Northfield, NJ 08225. For additional information, call 609.645.3345.

Toronto Pipe Club

Meetings are held on the second Saturday of each month from 2 p.m. until it is decided to leave, usually 4 or 5 p.m. Meetings are informal, membership is open and visitors are most welcome. Contact Ian Belton for the location and any other details at 905.857.6108, fax 905.857.8863 or *ibelton@inforamp.net*.

Triangle Area Pipe Smokers (TAPS)

TAPS hosts the Raleigh, North Carolina, pipe show, scheduled for Saturday, March 25, 2000, at the Brownstone Hotel, adjacent to the North Carolina State University campus in Raleigh, 919.828.0811.This club meets the second Thursday of every month at the Holiday Inn-Crabtree at 6:30 p.m. for sandwiches, smoke and general frivolity. Further information may be obtained by e-mailing *TAPSclub@yahoo.com*; by calling Jeff Godwin at 919.854.0547 or 919.835.3439; or by visiting *www.ncneighbors.com/1416*.

Wisconsin Briar Friars

Pipe and cigar smokers club. Contact Mark Herman, 1613 N. Peach, Marshfield, WI 54449.

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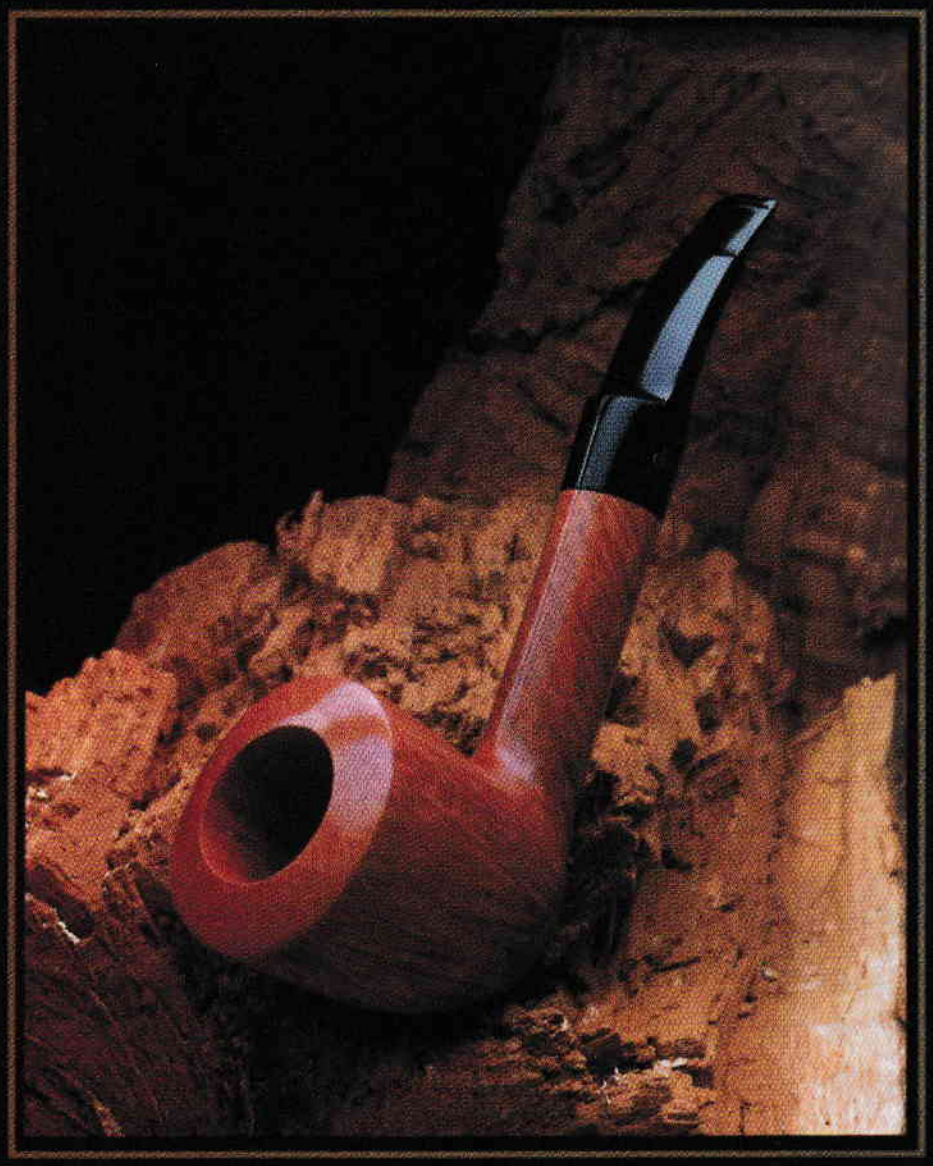

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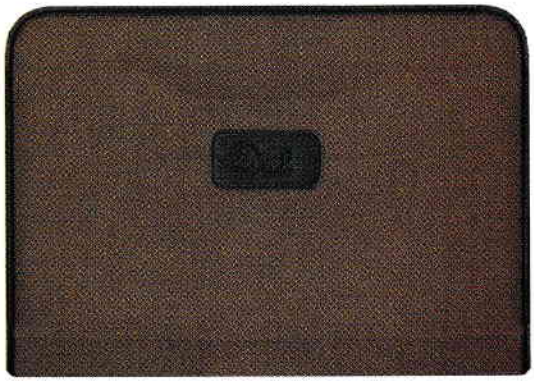

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